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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫畫人

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What kind of people work for *Mangajin*? One picture is worth a thousand words, so here is a recent snapshot of our staff in Atlanta.



Front row (L to R): Lev Grote, Kathy Saitas, Laura Silverman, Greg Tenhover, Robert Lester. Back row: Latasha Roberts (warehouse manager), Jennifer Beasley, Vaughan Simmons, Ashizawa Kazuko, Virginia Murray.

Two important people could not be included in this photo. Wayne Lammers has not yet recognized the cultural advantages of living in Atlanta, and maintains his residence in Oregon. Moteki-san, our Japanese partner, stays in Tokyo, where he can maintain closer ties with the manga publishers and keep a finger on the pulse of Japanese pop culture.

In past issues I have mentioned the fact that *Mangajin* plans to expand its activities to include book and electronic publishing projects, and even a Japanese version of our magazine. *Mangajin* magazine will always be our flagship, but we need to pursue these ancillary projects to make the most efficient use of our resources and the expertise we have developed. These expanded activities will, however, require additional capital, something notoriously difficult for a small business to raise. We are looking at various ways of coming up with the necessary financing, including a recently instituted program called SCOR (Small Corporate Offering Registration), which makes it possible for a small business to offer stock to the public without the time, expense and hassles of a large-scale offering. Even so, these things tend to move slowly. We do have three books and a CD-ROM in the works now, and we hope to have some of these projects out by autumn 1995.

Vaughan P. Simmons

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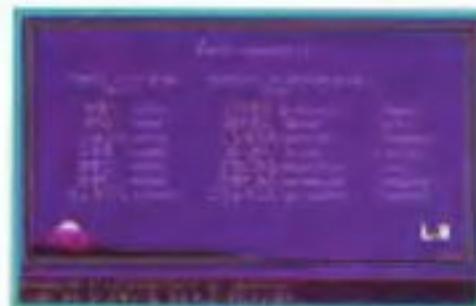
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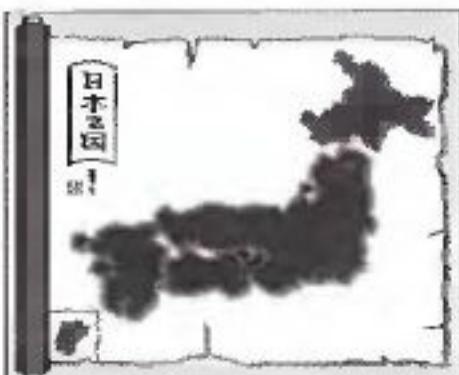
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Letters to the Editor

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Computer Corners past

In recent issues, there have been reviews of various computerized tools, such as Japanese/English dictionaries, word processors, etc. Yet for some reason, there has been no mention of JWP, a free (under the GNU license) Japanese word processor that has been available for over two years. It runs under Windows and includes Jim Breen's Japanese-English English-Japanese dictionary, which is quite comprehensive and very fast, though not perfect. It also provides a kanji lookup function and many other goodies.

It's available quite easily by ftp over the Internet, so I can't really imagine that you have never heard of it. Perhaps the many companies which advertise competing (and high-priced) products would be upset if you did something so "revenue-unfriendly" to them.

GRAHAM STRATFORD
Osaka

Not only have we heard of it, we reviewed it in issue No. 28. A list of all Mangajin Computer Corner topics, from our first issue on, is available free by sending a self-addressed, stamped envelope to the address listed above (or by e-mailing us). Readers may then either order the back issue or a reprint of the article if the back issue is unavailable.

Rising to the defense

Rising Sons and Daughters [reviewed in *Mangajin* No. 44] presents a warm, sympathetic encounter with today's Japanese young people that has been hailed as a fine and needed addition to

the literature by numerous critics and Japan experts, three ambassadors among them. Your reviewer didn't like the book, however, curiously focusing her criticism in two instances on the Japanese use of English. Respectfully I'd like to challenge this attitude.

First, "Analitics" is indeed the subject these Japanese high-school students study. Perhaps the reviewer wants the word changed to "Analytics," or apologetically printed with a "[sic]." We at PPI resist such a patronizing attitude toward a spelling variant acceptable in Japan.

Second, the reviewer mocks a Japanese businessman quoted in the book, who is teaching himself English and uses the language with great gusto, if not with the strictest syntactical propriety. Would the reviewer have had the author "purify" the businessman's speech?

To work effectively with the Japanese is to be grateful that they take pains to learn our language, and to listen with a mind open enough to get past discrepancies in language and arrive at meaning. The author's achievement is that he does this successfully; the reviewer criticizes him instead for not arriving in Japan equipped with fluent Japanese. Sorry, ma'am, but that's a different book.

The reviewer misses the point that the author is *not* judging the Japanese, or their English, by American standards. The joy of this book is, in fact, its lively demonstration of how people of goodwill can admire and encourage

(continued on page 85)

CONGRATULATIONS . . .

To Miyuki Fogel of Washington, DC, who won a Canon Wordtank in our Free-to-A-Friend drawing;

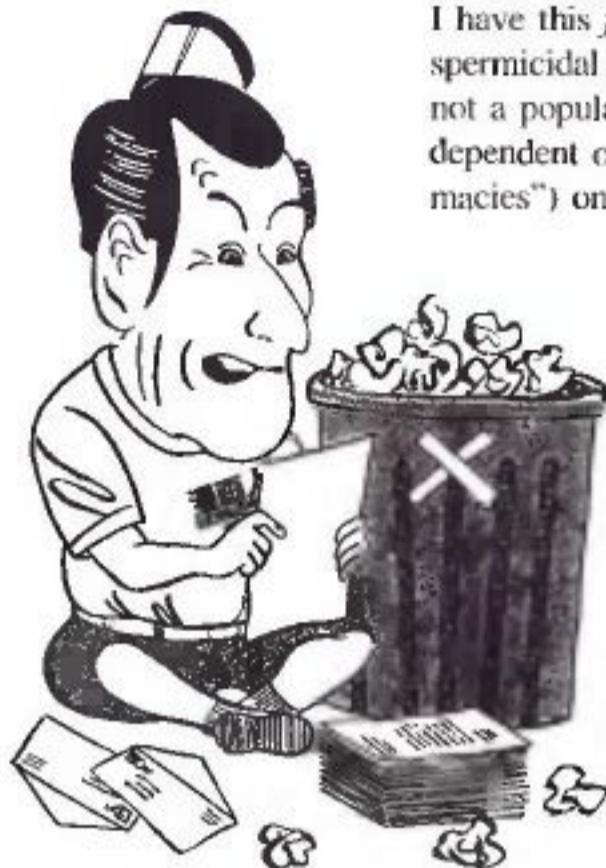
And to the following winners of *Mangajin* catalog gift certificates from our Reader Survey Sweepstakes:

Stephanie Wong of San Francisco, Ca.—\$100

Joanne Widder of Plano, Tx., —\$75

Dennis Cabuco of Fresno, Ca.—\$50

Spermicidal tendencies



I have this friend, see, who lived in Tokyo when the only Japanese manufacturer of spermicidal jelly discontinued the product. (Other than condoms, barrier methods are not a popular form of contraception in Japan, but a lot of American women are dependent on them.) In a panic, she decided to canvas all the *yakkyoku* (藥局, "pharmacies") on her way home from the station to buy up any remaining stock.

After carefully looking up "contraceptive jelly" in a dictionary, she went to the first shop and made her query. The shop girl looked puzzled and asked, "*Jishin no tame toka?*" ("You mean, like in case of an earthquake?"). When my friend explained that she was looking for something to prevent pregnancy, the shop girl understood but did not have any more in stock.

At the second shop, my friend met the same confusion. This time she was asked, "*Mushi ni sasareta tame toka?*" ("You mean, like for insect bites?"). Realizing she had a communication problem, my friend went home to recheck her dictionary. Her blooper? Instead of saying *hinan zerii* (避妊ゼリー, "contraceptive jelly"), she had been asking for *hinan zerii* (避難ゼリー, literally "disaster jelly")!

Alice Gordenker
Arlington, VA

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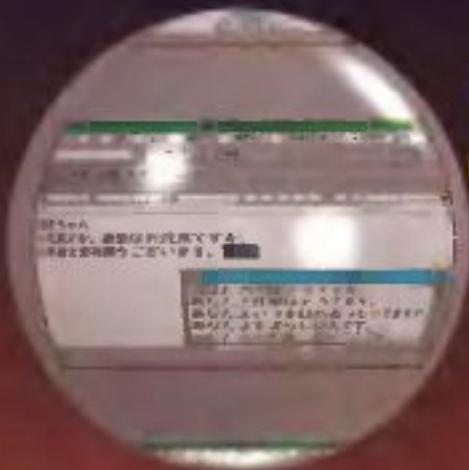
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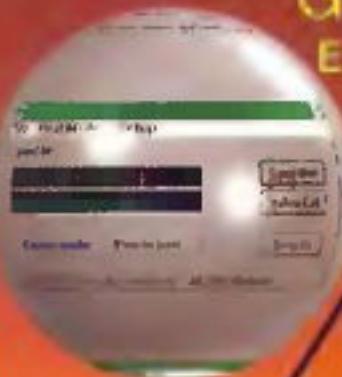
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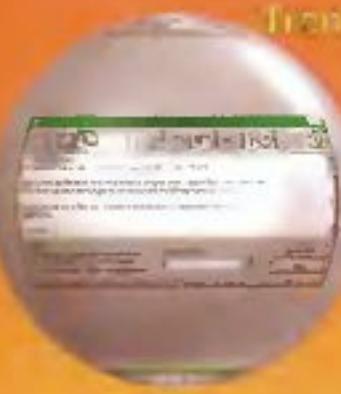
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Multimedia support, interactive tests for different levels of learning, and study charts, are just some of the features that will show you how to read restaurant menus, understand Kanji in Japanese newspapers, and write Japanese correspondence. Yet, with all these productive tools, JPT also provides...

Fun...

While JPT uses great tools like *Kana for Windows* and *Kanji Writer* for progressive learning, there may be times when you'll just want to sit back and have fun! For this, JPT is also bundled with the two educational games: *Kana Guess for Windows* and *Kanji for Fun!*

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System Requirements:

Japanese Power Tools works on any Windows 3.1 operating system running in enhanced mode. Pointing device, MPC compatible sound card and Hayes compatible modem recommended.

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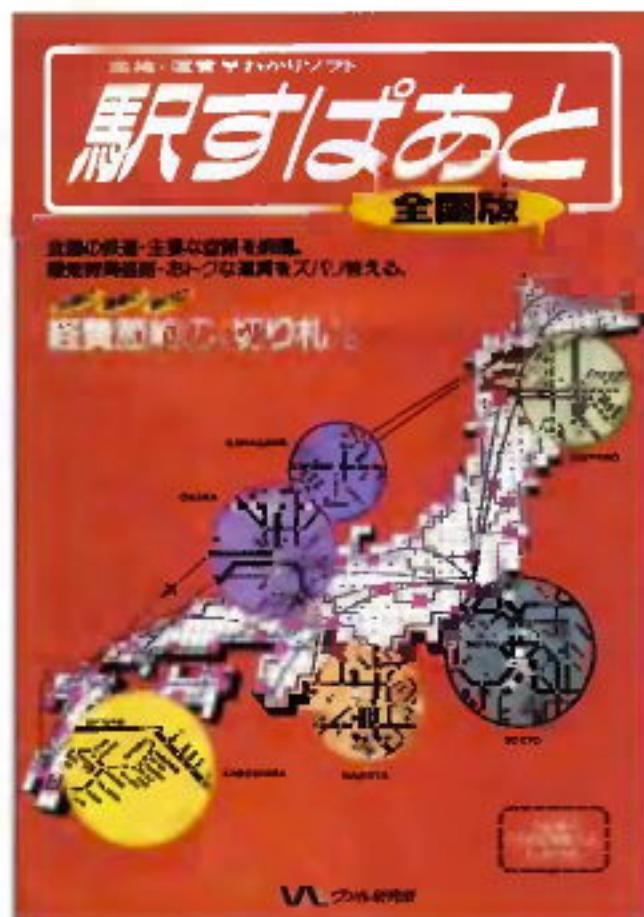
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駅すばあと *Ekisupāto* Stationspert

In the world of Japanese advertising, English may as well be made an official language. It is ubiquitous, both on its own and in all sorts of clever combinations with Japanese.

Take, for example, this software program that contains information on approximately 9,600 public and private train stations nationwide, as well as information on train lines, fares, transportation companies, and so on. *Ekisupāto* is a Japanese rendering of the English word "expert"—here written in kanji and hiragana instead of its usual katakana. The hiragana for *supāto* is simply a stylistic choice (it could just as easily be in katakana), while the kanji for *eki* (駅) makes the joke: *eki* is the Japanese word for "train station." Presumably, an 駅すばあと is what you will become if you use this 駅すばあと software.

熱さまシート *Netsusamashiito* Fever-Reducing Sheets

It sounds too good to be true, but when applied to the forehead, one of these "sheets" packed with gel will ostensibly reduce a fever in a few short hours. Hence the name *Netsusamashiito*.

Netsusamashi (熱さまし or, more commonly, 热冷まし) combines the word for "fever" (*netsu*, 热) with the noun form of the transitive verb for "cool down" (*samasu*, 冷ます) to make a word meaning "antipyretic." If, by chance, you are unfamiliar with this word, it means anything that reduces a fever.

The pun here revolves around the syllable *shi*, which is performing a dual function: it ends the word *netsusamashi* and begins the word *shiito* (シート, the katakana rendering of the English word "sheet"), thus combining them into one newly coined word that means something like "fever-reducing sheet."



Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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From the Asahi Shinbun (朝日新聞)



Caption:

あれは 大変な 労力 と 時間 を 使った
Are wa taihen na rōryoku to jikan o tsukatta
that as for tremendous labor/effort and time (obj.) used

マイナス 宣伝 だね
mainasu senden da ne.
negative advertisement is (colloq.)

It's a negative advertisement that took a lot of time and effort.

Not a good advertisement for American cars—and it took a lot of time and effort.

Kantor:

押せ!
ose!
push
"Push!"

On bumper:

自動車 部品
jidōsha būhin
automobile parts
Auto Parts

Flag:

ヨーロッパ車
Yōroppa-sha
European cars
European cars

On side of car:

数値 目標
sūchi mokuhyō
numerical value target
Numerical Targets

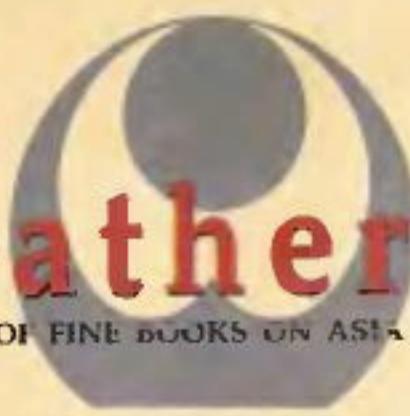
(Artist) 山田 紳
Yamada Shin

US Trade Representative Mickey Kantor and Japanese Trade Minister Hashimoto Ryūtarō are at it again, meeting in Vancouver from May 3 to May 5 for yet another round of trade talks to discuss Japan's openness—or lack thereof—to American cars and car parts. The situation is more heated than ever, with the US threatening to impose sanctions unless Japan pledges to buy more American-made car parts, and Japan threatening to take its case (i.e., that the US is trying to "manage trade") to the World Trade Organization in Geneva if the US tries to impose sanctions.

At issue is the reason behind the poor performance of American automobiles and auto parts in the Japanese market. The US claims, as it has for some time now, that Japan purposefully keeps American cars out of its market through various trade barriers—such as an exceedingly strict auto-inspection system. Japan, for its part, says that American cars don't sell because they're not competitive.

This May 3 cartoon clearly takes the latter position. As European cars—which are selling quite well in Japan—speed by in the background, Mickey Kantor stands in his broken-down American vehicle, imperiously demanding a push. On the bumper it says "car parts," a reference to the demand by the US that Japan accept a "voluntary plan" for Japanese auto makers to buy more American-made parts. On the side of the car is written "numerical targets," a reference to the demand that Japan meet quotas in its purchase of American products. In the back seat is a 301 "bomb," representing Section 301 of the US trade law, by means of which the US is threatening to impose economic sanctions against Japan if it doesn't comply with these American demands.

In short, as Japan sees it, the US is trying to bully its products into the Japanese market rather than letting them compete on their own merits—a strategy which takes undue time and effort, and does not speak well of the products.



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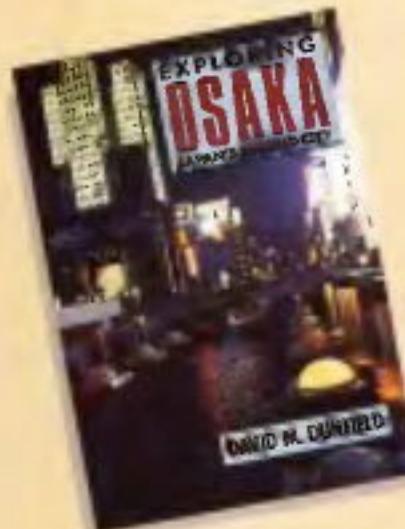


THE KOBE HOTEL

by Sanki Saitoh; translated by Masaya Saito

Sanki Saitoh, one of the leading haiku poets of the twentieth century, was also a writer of offbeat short stories. The stories in *Kobe Hotel* are based on the author's experiences during WWII, when he lived in a run-down hotel in the city of Kobe. Wartime Japan is recreated in the adventures of colorful group of Japanese expatriates stranded in the hotel during the war. The final stories are set in the postwar days: a visit to Hiroshima, and to a brothel built for occupation soldiers.

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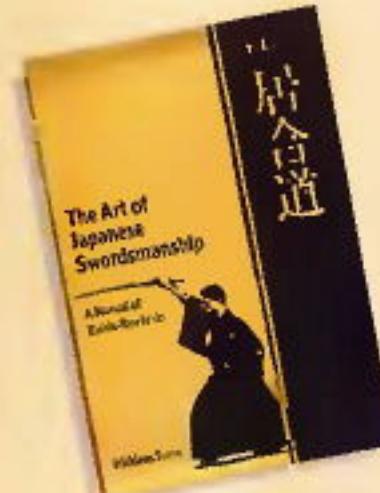


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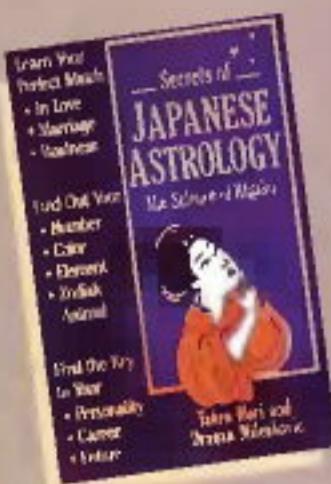
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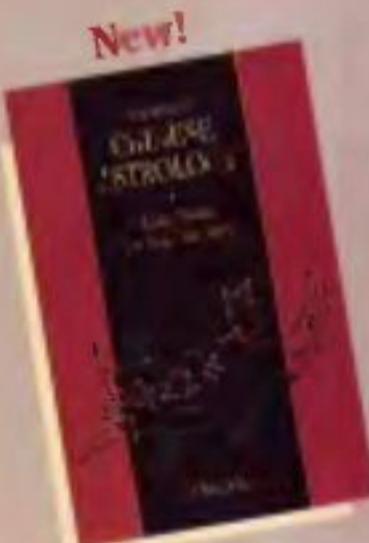
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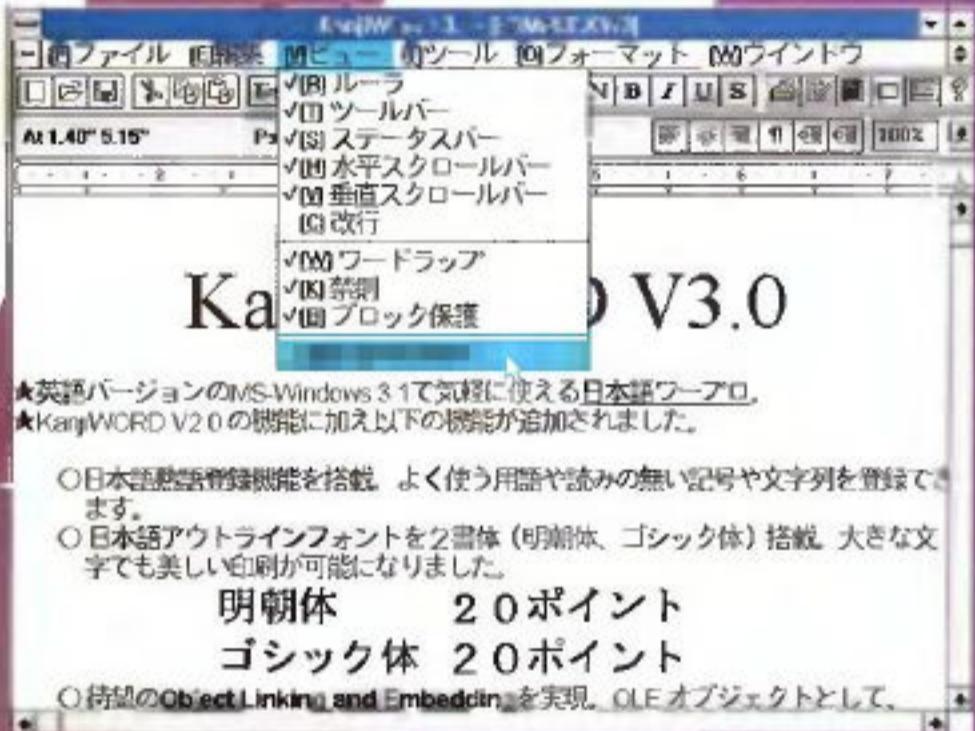
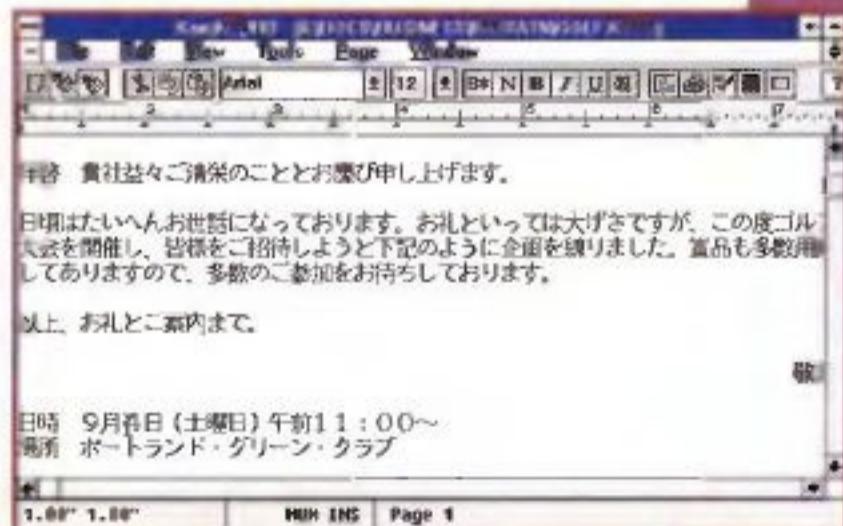
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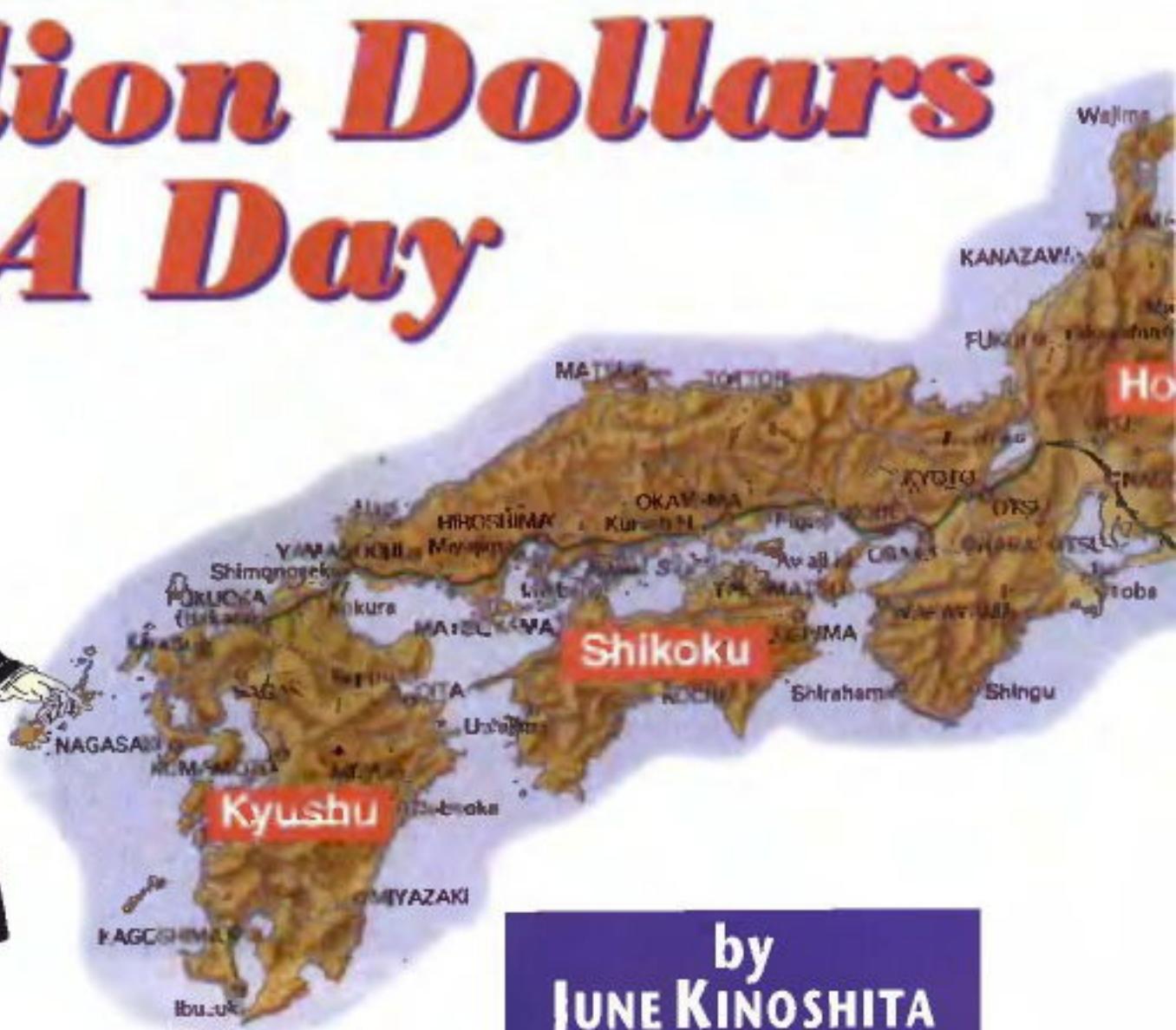
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JAPAN

*On Less Than
A Million Dollars
A Day*



by
JUNE KINOSHITA

Photos and graphics courtesy of Japan National Tourist Organization



One evening ten years ago, I found myself speeding toward Hakata, the western terminus of the Shinkansen (新幹線, the “bullet train”) express. Sitting across the aisle was a large, garrulous American. In the row behind, his two young sons and wife were slumped against one another like fallen dominoes, fast asleep. With a Texas drawl as thick and tangy as a slab of barbecued ribs, the man related to me how they had flown into Tokyo the night before and boarded the train first thing that morning. “How else am I gonna show them Japan?” he said, in response to my quizzical look.

The man had purchased Japan Rail Passes for his family, and was determined to get his money’s worth. If I hadn’t been so tired myself, I would have pointed out that the passes would have been an even better bargain if he had made a few stops along the way, taking in the ancient temples of Kyoto (京都), the grand fortress in Himeji (姫路), the feudal garden in Okayama (岡山), the picturesque canals of Kurashiki (倉敷), post-nuclear Hiroshima (広島), and the glorious shrine at Miyajima (宮島).

Today, with the exchange rate slumping at around 80 yen to the dollar, there are few bargains to be had in Japan. But a trip to Japan is still affordable—under \$120 per day per person—if one is resourceful. Your options expand tremendously if you are willing to give up the costly convenience of tourist hotels and venture into the eateries and inns patronized by ordinary Japanese. Here, a little homework on culture, manners, and the rudiments of the Japanese language can pay big dividends.

One essential piece of homework is to call the Japan National Tourist Organization (in New York, 212-757-5640) and ask for their free maps and information on traveling inexpensively in Japan. The JNTO—one of the most helpful government tourism bureaus I’ve ever worked with—has compiled lists of moderately priced hotels, *ryokan* (旅館, traditional inns) and *minshuku* (民宿, similar to bed-and-breakfasts), as well as youth hostels and special discounts offered by fancier hotels.

Another kind of preparation is to decide just how far to roam, and the least costly way to do it. The Japan Rail (JR) pass is not cheap, but it is a good idea if you want to cover a lot of ground. Also, it saves you the hassle of buying a ticket at each stop on your trip. But remember, the pass is good only for trains and buses on the JR network. The rail pass covers limited express and Shinkansen surcharges, but Nozomi superexpresses and sleeper trains cost extra. Fortunately, JR will take you almost anywhere in Japan, but some tourist meccas, such as Nara (奈良), Mt. Koya (Koya-san, 高野山), and the imperial shrines at Ise (伊勢), are more conveniently reached by non-JR train lines.

• *garrulous* おしゃべりな／話し好きな *oshaberi na/hanashi-zuki na* • *drawl* 米南部独特の少し間延びした話し方 *Bei nanbu dokutoku no sukoshi manobishita hanashikata* • *rudiments* 基礎 *kiso*

My rule of thumb for using the JR pass goes as follows:

- A one-week pass (\$315) equals the round-trip Shinkansen fare between Tokyo (東京) and Kobe (神戸) or Tokyo and Morioka (盛岡).
- A two-week pass (\$502) equals the round-trip Shinkansen fare between Tokyo and Hakata (博多), or from Tokyo to Fukushima (福島) plus Tokyo to Kyoto.
- A three-week pass (\$643) equals the round-trip Shinkansen fare between Tokyo and Hakata plus Tokyo to Morioka.

If you are planning to travel at least the distance covered by the comparable Shinkansen fare, then any additional travel represents a savings.

That said, budget-conscious travelers might also inquire about discounted domestic air fares. Some air routes, such as Tokyo to Osaka (大阪) and Tokyo to Hiroshima, can cost less than the Shinkansen fare between these cities, and slice a few hours off your travel time. Of course, air travel has the disadvantage of not allowing one to hop off and see sights along the way.

One could dispense with long-distance travel entirely, forsaking the grand tour for a more intimate encounter with Japan. That generally means focusing on the region around Tokyo (if you fly into Narita International Airport) or Kyoto (served by Kansai International Airport). Since these areas boast the lion's share of Japan's cultural offerings, both ancient and modern, one need not feel seriously deprived by sticking to one or the other of these cities.

The choice is largely a matter of taste. Tokyo is for people seeking the cutting edge of urban life, although it also offers a dollop of tradition in its older neighborhoods. Great cultural treasures are within a few hours' reach in places such as Kamakura (鎌倉), a quaint, seaside town filled with hoary temples dating from Japan's Middle Ages, and Nikkō (日光), renowned for its opulent mausoleums erected for the founding shoguns of the Tokugawa dynasty. Kyoto is more for history buffs and lovers of antiquities, but there is also plenty of contemporary style to be seen among the city's boutiques and bars, designed by such visionaries as Ando Tadao and Philippe Starck.

Tokyo and Kyoto are cities in which one can stroll around for days without ever getting bored. And it won't cost you a cent. Of course, there are temples and museums that are must-sees, but choose carefully, because entrance fees (ranging from around \$4 to \$12) can quickly add up. Also, if you set yourself an overly ambitious itinerary, you will be tempted to flag down a taxi (\$7 for the first 2 kilometers, plus \$1 for each additional 320 meters). Limit yourself to a few truly special places and spend the balance of your time exploring neighborhoods, peeking voyeuristically at everyday goings-on—the antics of school kids, the tidy tiers of lovingly tended bonsai set in front of a home, exotic mounds of confections and pickles in a shop, the pageantry of a fancy hotel wedding.

Another advantage to aimless exploration is that it is best done on foot or perhaps on a rented bicycle (available for around \$10 to \$12 for a whole day, but tall people may find the Japanese-proportioned models excruciating). To cover longer distances, use the superb

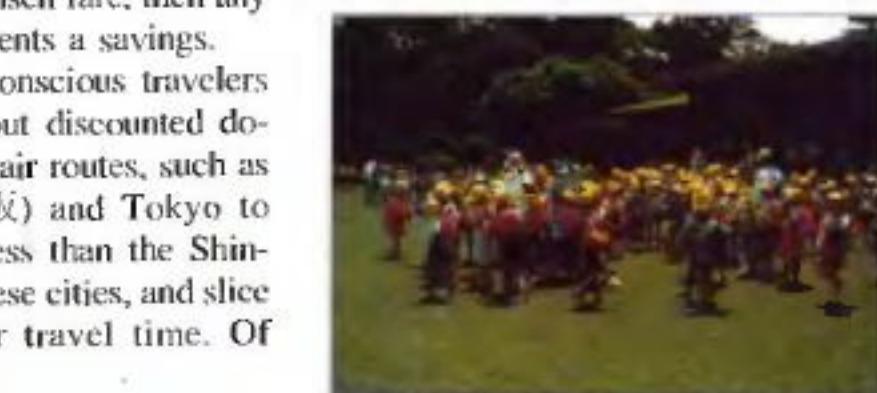
public subways and trains. Buses are also very good, but may be easier to get lost on because the stops are usually not indicated in roman letters.

Some of my favorite spots for rambling in Tokyo are the Yushima (湯島) and Yanaka (谷中) neighborhoods near Ueno Park (Ueno Kōen, 上野公園), the quaint alleys around the Sensōji temple (浅草寺) in Asakusa (浅草), the boulevards of the Ginza (銀座), the elegant Omotesandō avenue (表参道), and the warren of bars, boutiques, arcades and love hotels around Shibuya station (Shibuya-eki, 渋谷駅).

Scenes from a day in the life of Japan. Clockwise from top: elementary school kids on a class trip, a department store in Shinjuku, Omotesando Avenue, plastic food models in a restaurant window. (Top and bottom photos: Japan Airlines Photos by Morris Simoncelli; middle photos: Japan National Tourist Organization.)

In Kyoto, I love to hike along the banks of the Kamo river (Kamo-gawa, 鴨川) between Shimogamo (下鴨) and Kamigamo (上鴨) shrines, or explore the quiet temples in Kurodani (黒谷) and Yoshida-yama (吉田山), near Kyoto University (Kyōto Daigaku, 京都大学). The old merchant streets in the center of town are a window-shopper's paradise. And on a rainy day, shopping arcades and department stores offer endless entertainment.

Department stores are also a good place to find a reasonable meal—an important consideration, because food costs



• dispense with 抜きにする / ~なしで済ます *nuki ni suru/ ~nashi de sumasu* • lion's share 大半 *taihan* • mausoleums 墓廟 *teibyo* • flag down ハンドブレーキを引げる *tte o agete toneru* • antics 戯れ / おどけ *tawamure/odoke*



Cosmo Saitas

The Yuhara Ryokan in Kyoto, a favorite spot among gaijin travelers on a budget.

perhaps three times what Americans are accustomed to. In many department stores, a floor or two is devoted entirely to restaurants. You'll find a mind-boggling assortment of menus—pasta, sushi, hamburgers, sukiyaki, noodles, ice cream, and traditional *kaiseki* (会席) meals—and complete dinners can be had for under \$20. Wax replicas of the offerings are on display alongside price tags, so you can see what you're getting—and point to it when ordering.

The basement level in a department store is typically a vast food mart where you can buy boxed sandwiches, sushi, and other food to take on a picnic or back to your room. Similar fare can be found around busy commuter rail stations such as Shinbashi (新橋) or Shinjuku (新宿) in Tokyo, and inside large office buildings. I recently stumbled across a restaurant called Schlemmer Inn, offering an all-you-can-eat dinner buffet of tasty, eclectic dishes for ¥1,200. The restaurant is on the second floor of the Shiroyama Hills (ヒルズ) office building next to Kamiyachō subway station (神谷町駅) in Tokyo, a stone's throw from the Hotel Okura, where ¥1,200 is the price of a glass of orange juice.

Accommodations are likely to be your biggest expense.

• mind-boggling ほのうどこの *attō sareni hodo no* • eclectic (和洋中華など) 各種取り扱ぜた (*wayōchūka nado*) *kakushū torimazeta*

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The JNTO has set up the Welcome Inns system, a free reservation service with some 600 participating establishments of all kinds offering rooms for under ¥8,000. Contact the JNTO for a directory and bilingual fax forms for making reservations.

Inexpensive lodgings generally mean a no-frills, closet-sized room in a "business hotel" or old inn (the latter is likely to have more character if less comfort), but some places are a cut above the norm (and likely to be heavily booked as a result). In Tokyo, Kimi Ryokan (喜美旅館, 03-3971-3766) near Ikebukuro Station (Ikebukuro-eki, 池袋駅), and Ryokan Sawanoya (旅館澤の屋, 03-3822-2251), near Ueno Park, have become popular for their friendly catering to foreign travelers. Singles are about ¥4,500, and doubles are around ¥7,500 to ¥8,500. Although situated in bland, modern concrete buildings, they offer Japanese touches of decor and service.

Kyoto offers more atmospheric choices among several small, family-run traditional inns, mostly situated conveniently between Kyoto Station and the center of town. Favorites include Yuhara Ryokan (ゆはら旅館, telephone and fax, 075-371-9583), Hiraiwa Ryokan (平井旅館, 075-351-6784, fax 075-351-6969), and Matsuba-ya (松葉屋, 075-351-3727, fax 075351-3505). All are priced around ¥4,000 per person, without meals.

Farther afield, there are some truly marvelous places well worth seeking out. The Dōchūan Youth Hostel (道中庵 YH, 022-247-0511), south of Sendai (仙台), is in a beautifully restored, thatched-roof farmhouse. Ryojin-kan (旅人館, 0242-28-4000), in the rustic old castle town of Aizu Wakamatsu (会津若松), is a lovely traditional inn featuring delicious local cuisine (¥7,000 per person with breakfast and dinner). In the farm hamlets of Shirakawa-gō (白川郷) and Gokayama (五箇山), deep in the mountains of central Japan, you can stay in magnificent farmhouses which are designated cultural treasures (¥5,500 with breakfast and dinner).

Okayama prefecture (Okayama-ken, 岡山県), west of Osaka, has built a series of "international villas" in remote, beautiful places that will fulfill your fantasies of an elegant, folkloric Japan. Some villas feature inventive modern architecture. Others are in wonderful, renovated farmhouses. Some overlook the Inland Sea. Others are tucked away in unspoiled mountain villages. One is in a riverside hot spring spa, with its own giant bath house. Rooms in the villas are available by reservation at ¥3,000 per person (meals not available). For information and reservations, contact Okayama Prefectural Government, International Exchange Section, 2-4-6 Uchisange, Okayama City 700.

• no-frills 必要最低限のものしかない hitsuyō saiteigen no mono shika nai

Finally, no trip anywhere is complete without a few mementos and gifts for envious friends back home. There are always the freebies you can swipe, such as matchboxes, coasters, and the tiny bath towels provided by some inns (the ones that come brand new, wrapped in plastic and imprinted with the inn's name, are OK to take). Old kimonos can be a bargain, since the Japanese think it's creepy to wear a vintage garment. You can find piles of them at flea markets, such as the famous ones held in Kyoto at the Tōji temple (東寺) on the 21st of each month, and the Kitano Tenman-gū shrine (北野天満宮) on the 25th. My favorite foraging is done in ordinary houseware shops, where I can usually find a well-designed set of chopsticks, sake cup, soy sauce dispenser, or gadget for a few bucks.

The message is to do as the Japanese do, if you want to see Japan without breaking the bank. Since Japan is such a safe and hygienic place, all you risk is a little awkwardness, while you stand to gain a wealth of cultural experiences that will become cherished memories of your trip.

June Kinoshita is a freelance writer and co-author of *Gateway to Japan* (Kodansha International), a comprehensive guide to travel, history and culture. She lives in Belmont, Massachusetts, with her husband and daughter.

• mementos *おみやげ* *omiyage* • creepy *気持ち悪い* *kimochi warui* • gadget (氣の利いた) 小物/器具 *(ki no kitta) komono/kigū* • break the bank *貯金を使い果たす* *chokin ni tsukaihatasu*

JNTO—The Budget Traveler's Buddy



The Japan National Tourist Organization (JNTO) is a valuable source of free information. Call or visit their offices for brochures, maps, train schedules, lists of inns, travel tips, etc. Offices are located in Chicago, Dallas, Los Angeles, New York, San Francisco, Toronto, Frankfurt, Geneva, London, Paris, Sydney, Bangkok, Hong Kong, Seoul, and São Paulo.

If you're in Tokyo or Kyoto, stop by a JNTO office for information, including current events, and free maps and brochures. The clerks usually speak English. JNTO's Tourist Information Centers are located in Narita Airport (0476-34-6251), in central Tokyo (03-3502-1461) and in Kyoto across from Kyoto train station (075-371-5649).

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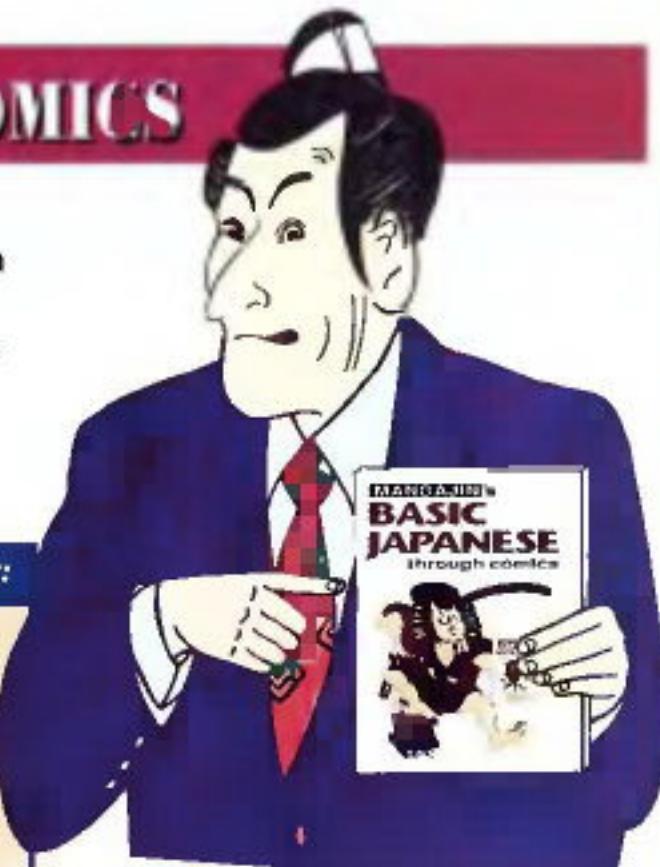
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Tips to travel by

When it comes to budget travel in Japan, one of the best sources for advice is—what else?—budget travelers. And a good place to find budget travelers is online. Following are tips gleaned from the Internet, along with a few from the Mangajin staff.

When to Visit

- January through May is best for good deals.
- Just before long holidays is the best time to go traveling because resorts are all cleaned up and full of food, but they don't have the crowds yet.
- Spring—*hanami* (cherry-blossom viewing) will be interesting for almost any tourist.
- Autumn—the maples are really nice.
- New Year's (December 27-January 4), Golden Week (April 29-May 5 and adjacent weekends) and *O-bon* (the week of August 15) are long holidays here. Prices can go very high and reservations are almost impossible.
- July and August are not good times if you can't handle extreme heat. On the other hand, late summer is festival season.
- Avoid the rainy season (June), or bring rainboots, umbrella, raincoat.

Getting there on the cheap

Air fare:

- Airlines that have good prices on tickets: Korean Air, Asiana, EVA Air (based in Taipei), Canadian Airlines.
- The cheapest ways over are not the direct routes.
- **Osaka** is traditionally the most expensive airport in Japan to fly into.

Travel agencies:

- Travel agents can get cheap tickets if they work with a ticket broker.
- I have found very inexpensive tickets (40% discount or better) at the following agency: Kintetsu International Express, Inc., in Cerritos, CA (phone 310-924-1370 or 310-924-4600).
- I recommend the Travel Plus Agency in Chamblee, Georgia (404-457-3838). Their staff is experienced in arranging travel to Asia and have found good deals to **Osaka**.
- Cheapest in the US I've heard of is Travel Plaza in Los Angeles (310-641-8113). But they are inconvenient: you must go to LAX several hours early on the day of your flight to pick up your tickets.
- Good service, reasonable rates: Yamato Travel Bureau in Los Angeles (213-680-0333).

- Within Japan, the cheapest agent I know of is HIS.

Getting around

By train:

- Most train stations are not handicap-accessible. There are often several sets of stairs to negotiate at each station.
- Japan Rail (JR) has an English telephone service providing train time schedules, advice on most efficient routes, and other JR-related questions. Call 03-3432-0111 Monday through Friday, 10AM-6PM.
- Have the kanji of your destination in hand so you can recognize your train stop. JR train stations have signs in hiragana, kanji and romaji. On other train lines, not all stations have signs in romaji.
- A Japan Rail Pass provides "open seating" passage on all JR train lines in Japan, including the Shinkansen ("bullet train"). It does not, however, guarantee a seat. If you are planning to take a long Shinkansen trip, consider paying a little extra (about \$6) for a reserved seat. Most travelers agree that it's a small amount to pay to avoid standing for hours in a crowded train aisle.
- Ordinary vs. Green rail pass: get the Ordinary. Green is nice only if you are trying to show off. I couldn't get the TV to work.
- We were traveling during New Year's so we got the Green pass. It was only about \$100 more, but we had no trouble getting seats on the Shinkansen without reservations, even though the Ordinary cars were packed full.
- Many cities offer an all-day pass good for unlimited travel on the subways—useful if you plan to cover a lot of ground.
- If you travel between **Kyoto** and **Osaka** by train, use Hankyu railways instead of JR. It's much cheaper.
- If you don't have a Japan Rail Pass, the Seishun 18 Kippu runs about ¥2,300. It provides unlimited travel on non-express JR trains in a single 24-hour period. This can be slow but very economical. I traveled from Osaka to Tokyo on one of them. It did take 9.5 hours to do so, but on the other hand, traveling by Shinkansen the same

distance, while only taking three hours, would have cost ¥12,480!

• Seishun 18 Kippu are seasonal, usually good during the months that students are on break: January, April, August. Plan trips accordingly.

• It is possible to buy regional rail passes. These will let you travel on any train in a given region for around a 10-day period. This was very useful when I went to Kyushu.

By bus:

• Avoid bus tours! I took one that took all day to get to **Hakone**. I could have gotten there in less than two hours by JR (~40 minutes by Shinkansen). We were stuck in traffic for hours upon hours.

• I highly recommend the **Kyoto** Bus-Subway One-Day Pass, which entitles you to an unlimited number of rides on city buses and subways. One caveat: you cannot take private lines such as Keihan Buses or Hankyu/Keihan Railways.

• Night buses (*yakōbin basu*) are a great way to make the most of limited traveling time while saving on the cost of accommodations. Japan Rail Passes can be used on JR buses. Most are large and comfortable enough to sleep in (with reclining seats) and there are many routes to choose from. For example: departing from **Tokyo** station at midnight and arriving in **Kyoto** at 8AM costs ¥8,030.

Miscellaneous:

- A motorcycle is a great way to tour Japan.
- For the sports-minded, bicycling is good for the back country.
- Renting a car is not worth it—expressway tolls are equivalent to the price of train tickets. But if you must, rent a Kei-jidōsha and reserve it before you arrive in Japan; it will be much cheaper. Hertz is linked to Nippon Rent-A-Car.
- Ferries—these aren't little tugboat-like vessels but are well-equipped ships that handle voyages of up to 30 hours or so. They are an unconventional (and rather slow) way to travel which can be quite festive. Private berths are available, but it's a lot more fun to stretch out on the tatami mats that take up entire floors. Many sail at night, eliminating the need for a place to stay. A few of the many routes include: from **Tokyo** to **Kushiro** (Hokkaido) = ¥14,420; **Osaka** to **Naha** (Okinawa) = ¥15,540; **Hiroshima** to **Beppu** (Kyushu) = ¥3,600 (all prices are for tatami rooms).
- It is also possible to take ferries from Japan to Korea and China.
- If you're hitchhiking, you'd better have a sign written in kanji.

Overnight accommodation

Youth hostels:

- Youth hostels are the way to go, and very inexpensive, for Japan. Get your membership card before going to Japan. Some

hostels give slight rate reductions to overseas visitors. No age limits.

- Within Japan, youth hostel memberships can be purchased at Sogo department stores at their travel centers. Some hostels will also sell you a membership. They will run about ¥2,500 or so. You won't get foreigner discounts, though.

- Some YHs will allow you to stay as a guest member. This costs a bit more (not much) and after so many nights as a guest, you are granted a full membership.

- Around **Tokyo** there are other youth hostels that are easy to get to—**Takao** and **Kanagawa**—if the Tokyo one is full.

- **Dochuan, YH#1311, in Onada, Sendai:** This has got to be the best YH in Japan! It is more like a Japanese-style bed & breakfast, or a ryokan.

Japanese-style Inns:

- Prices at Japanese-style inns (*minshuku* and *ryokan*) are usually per person, not per room. At the lower-priced *minshuku*, you will need to bring your own towel.

- In **Kyoto**, the Matsubaya Ryokan is right in front of the station—it's not bad and fairly inexpensive. (075-351-3727)

- **Okayama's International Villas** are located in tranquil rural areas and are a pleasant way to end a hectic tour of Japan. For a brochure or for reservations: tel/fax 0862-34-3311.

- **Seikansō** is a well-worn yet charming family-owned ryokan in **Nara**. Every room has a view of the lovely courtyard garden. Japanese or Western breakfasts available. Communal bathing. Prices begin at ¥3,500 for a single and ¥7,000 for a double. (0742-22-2670)

- Stay in a temple on **Mt. Kōya** (Kōya-san), the mountaintop headquarters of the Shingon sect of Buddhism and an important pilgrimage spot. The massive graveyard there houses all or part of the who's who of Japan. More than 50 of the temples offer reasonably-priced accommodations, from ¥6,000 and up, including two vegetarian meals served by monks. It is also possible to attend early-morning services. To arrange an overnight stay at a temple, contact the Kōya-san Tourist Association (0736-56-2616).

Western-style hotels:

- I like the President Hotel, in Aoyama-1-chōme (**Tokyo**). It's one minute from Aoyama 1-chōme station, which the Ginza line and the Hanzōmon line both go through. [Writer last stayed there in 1990.]

- The Fujiya Hotel in **Hakone**, a hot springs town near **Tokyo**, charges foreigners one dollar for every year they've been in business. This year it's \$117, but the rate is converted into yen at current exchange rates. Their regular rate would set you back about ¥40,000 (currently around \$470). There are some restrictions, so phone 0460-2-221 or fax 0460-2-2210.

Other:

- The World Friendship Center is a nonprofit peace center in **Hirosshima** offering comfortable, inexpensive overnight accommodations for travelers. The volunteer directors are usually Americans and therefore speak English. Rates are ¥3,200 per person for the first night, then ¥3,000, with breakfast included. Phone and fax: 82-251-5529.

Eating cheap

- The best way I found to eat is to look for a small street with several small restaurants and then just look at the price of things in the window. You shouldn't have trouble eating for less than ¥700-800 this way.

- Places like curry shops and ramen shops are always cheap. Most train stations will have a few places like this in them and even on the platforms.

- Drink water.

- Find a supermarket and get things there.

- Japanese department stores normally have a spectacular food section in their basement levels. Buy the food you want, take the elevator to the roof, and picnic up there. I am particularly fond of Takashimaya in **Tokyo**'s Nihombashi district.

- If you want to eat inside and avoid cigarette smoke, McDonald's is just about the only place. Others in **Osaka** are: Carrot (Osaka Uehonmachi), Victoria Station (Osaka Hilton Plaza), and Kiddy Party (Osaka Senri Chuo). Some hospitals have non-smoking restaurants. Stand-and-eat noodle shops in the train stations are nonsmoking.

- At convenience stores (7-11, Circle K, Happy Mart, Lawson's, etc.) you can find sandwiches, sushi, soba, and bentō for ¥500 or less. Good for impromptu picnics.

- A *kaiten-zushi* shop is a cheap way to sample small portions of many types of sushi. Small plates holding a couple of pieces of sushi move on a mini conveyor belt past the customers. You are charged according to how many plates you've stacked up during the course of the meal. Many of these shops are located near train stations.

- It's OK to eat on the trains, but don't buy the bentō or sandwiches at a JR kiosk or on the Shinkansen—they are rarely fresh and always overpriced. Instead, stop by a convenience store near the station.

Sights to see

Tokyo:

- The Edo Hakubutsukan is an excellent museum recounting the history of **Tokyo** from the Edo era to the present, located near Ryōgoku Station on the Sōbu line. ¥500, closed Mondays.

- Kappabashi Dōri in **Tokyo** is a street lined with wholesalers peddling restaurant-use items. Here you can buy any of the stuff you've seen at restaurants, including the plastic models of food. Near the Tawaramachi station on the Ginza line.

- The Hama Rikyū Garden in **Tokyo** is a

soothing respite when the hustle and bustle of the city are too much to bear. Located about 10 minutes from Shinbashi station, closed Mondays. Admission is ¥200. Ferries depart from the park to Asakusa, making a nice one-day course.

- Morning bargaining at the Tsukiji fish market is an amazing sight. Afterwards we had a delicious breakfast at a cheap restaurant right in the market—eating just-caught fish. Selling begins around 5:30AM.

- Place to avoid at all costs: **Tokyo Disneyland**.

Kyoto and Nara:

- I would highly recommend the English-language tour of **Nara** Park mentioned in the *Lonely Planet* guide, sponsored by the Nara YMCA.

- There is a trail going up the Daimon-ji mountain in eastern **Kyoto** (near the "Philosopher's Walk"). From here you can see all of Kyoto (smog permitting).

- In the Higashiyama district of **Kyoto**, a number of temples and shrines are located within walking distance of each other, so if you don't want to pay through the nose, take a walking tour in and around Higashiyama.

- The Jishu shrine at Kiyomizu-dera in **Kyoto** sells all types of *o-mamori* charms with English explanations—great gifts for friends at home. Types of *o-mamori* include charms for safe travel, conception of a child, a good marriage, etc.

- Check out tea ceremony, koto music, ikebana, gagaku, kyōgen, and bunraku in one evening at **Kyoto**'s Gion Corner. The hour-long performance is only ¥2,500.

- Those interested in television or film will find Eiga-mura ("Movieland") in **Kyoto** an interesting way to spend a day. Kitschy ninja programs and samurai crowd-pleasers are filmed here as you watch.

- **Kurotani**, a village NW of Kyoto famous for *washi* (traditional paper), is a hamlet in which exquisite *washi* paper is made by hand. It's hard to get to: take the San'in Honsen from Kyoto to Ayabe, transfer to the Maizuru Line and proceed to Umesago or Magura. Then take a bus.

Hirosshima

- The bomb museum in **Hirosshima** has a portable cassette device with information in several languages.

- The World Friendship Center in **Hirosshima** arranges guides to the Peace Park and other Hirosshima sights. Their central aim is to support *hibakusha* (survivors of the atomic bomb) by disseminating their testimony to prevent future use of nuclear weapons. Some members serve as volunteer interpreters while others are willing to tell their atomic bomb experience, so guests can learn directly from the witnesses themselves. Phone and fax: 82-251-5529.

Elsewhere

- Earth Celebration on **Sado Island**, Niigata—*(continued on page 77)*

THE KANJI REVO



WILD GUESS: You're studying Japanese, and you've found yourself somewhere near the base of Kanji Mountain looking up. No end in sight, and no clue how solid the ground below you is. Every step is a battle, and it seems like every time you stop to rest, you slip back to where you started.

WELL WE'VE BEEN THERE. *Spectra Kanji* was conceived, designed, and developed by people who have scaled Kanji Mountain the hard way, and then produced the dream product we would have killed for when we were starting out. So now you don't have to go through what we did. The days of brute-force mountain climbing are over forever.

SPECTRA KANJI

300+ ELEMENTS
2000+ KANJI
5000+ COMPOUNDS

SLASH YOUR
STUDY TIME
IN HALF!

1 YOU WANT POWER— SPECTRA KANJI DELIVERS

Kanji characters, though extremely diverse and seemingly random, are actually packed with valuable patterns. They are built from the same basic components ("elements"), and their structure is rich with clues as to how they're read.

You've probably noticed some of the more obvious patterns, but until you exploit all patterns fully, you're basically forced to approach every new kanji as a bunch of random pen-strokes with a bunch of random readings and meanings.

That's where *Spectra Kanji* comes in. With *Spectra Kanji*, you master kanji and their components in a systematic and comprehensive way.

You get exactly the information you need, exactly when you need it. You use what you already know to master what you don't, reinforcing both in the process. Mastering kanji actually gets progressively easier, not harder.

And make no mistake: Though it does provide powerful search capabilities, *Spectra Kanji* isn't just another software reference tool. It's a revolutionary new kanji-learning methodology that allows you to blaze past the study phase and move on to actually using kanji in real life—which is, after all, why you're studying them in the first place.

2 YOU WANT FLEXIBILITY— SPECTRA KANJI DELIVERS

Spectra Kanji makes it easy for you to take control of your own learning process. A key feature of the *Spectra Kanji* methodology is that it works equally well no matter which elements, kanji, and compounds you choose to group together. There's no rigid order to follow—you call the shots.

Let your curiosity be your guide. Want to study the kanji that contain a particular component? Or the 50 kanji appearing most frequently in newspapers? Or the 100 appearing least frequently? How about all the kanji which have between 4 and 7 strokes, are studied in grades 2 through 5 in Japan, and have index numbers between 55-1070 in Nelson's Japanese-English Character Dictionary? With *Spectra Kanji*, a few mouse clicks and a couple of key strokes will take you wherever you want to go.

And you'll be amazed at how naturally *Spectra Kanji* works in conjunction with any other Japanese study materials you're using. Working with textbooks? Following a curriculum? Just create kanji groups that parallel the kanji you cover, and use those as your springboard.

In fact, to give you a taste of the kind of synergy that's possible, we're even including groups containing the kanji from every issue of *Mangajin* ever published—including the one you're holding right now!

3 YOU WANT FOCUS— SPECTRA KANJI DELIVERS

Even with all the freedom *Spectra Kanji* gives you to explore, this isn't just a random romp in the wilderness. *Spectra Kanji* also monitors your progress and keeps you on track toward your ultimate goals of mastering the kanji universe.

Self testing is available in a variety of forms. When viewing a group in card view, for example, you can selectively hide and reveal sections of the cards for a quick, easy pop quiz. Or you can let *Spectra Kanji* grill you with questions on the keywords, readings, and structure of the items in any group.

When you feel comfortable with a kanji, element or compound, mark it as "familiar." Familiar items will always automatically be displayed in a different color from unfamiliar terms—in any group, in any view. So any time you study a group, you can instantly see how much you've already covered, and how far you still need to go.

And to tie it all together, *Spectra Kanji* can even give you comprehensive tests on all of your familiar kanji, elements, and compounds, so you can find out just how familiar with them you really are. With *Spectra Kanji* you have a concrete way to gauge both the quantity and the quality of your progress. And you'll always have a concrete answer when someone asks you how many kanji you know!

LUTION HAS BEGUN!

WINDOWS
MACINTOSH

Welcome to the Brave New World of Kanji Study As It Should Be...

The foundation of the *Spectra Kanji* methodology is the ability to freely create and manipulate your own customized groups of elements, kanji, and compounds. Add, delete, or highlight items based on a wide variety of criteria: meaning, reading, components, stroke count, grade at which studied in Japan, relative frequency in Japanese newspapers, index in several popular kanji dictionaries, etc. Sort your groups into any order you like based on these same criteria. Effortlessly move or copy individual or multiple items from one group to another. You can even pull all of the kanji from your standard (Shift-JIS) Japanese text files!



LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.

TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.

Character	Readings	Meaning
月	tsuki	moon
日	nichi	day
水	mizu	water
火	hi	fire
木	ki	tree
山	yama	mountain
人	jin	person
口	ku	mouth
手	te	hand
目	me	eye
火	hi	fire
水	mizu	water
木	ki	tree
人	jin	person
口	ku	mouth
手	te	hand
目	me	eye
火	hi	fire
水	mizu	water
木	ki	tree
人	jin	person
口	ku	mouth
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木	ki	tree
人	jin	person
口	ku	mouth
手	te	hand
目	me	eye
火	hi	fire</

Japan Guidebooks: a sampler

by David Collins

Choosing a travel guidebook on Japan these days is a lot like choosing a breakfast cereal: you're faced with a daunting array of products that all seem basically alike. There are some discernible differences, such as the length of a book, its price, whether it includes color photos or maps, and how many pages are devoted to topics like art, culture, history, and language. But as far as where to go and what to see, most books seem to offer up just about the same fare.

So how does one choose a guidebook? A good way to begin is to compare the first hundred-or-so pages of general information. Is the book geared toward those who intend to spend a couple of weeks traveling in Japan, or is it for those who may end up living there? Next, how thorough are the descriptions of the destinations? Does the book specify where one should go if there is limited time? Finally, are the book's layout and writing clear and concise?

With these criteria and others in mind, I put four popular titles to the test during a recent visit to Takayama (in Gifu Prefecture), a city famous for its festivals, preservation of entire blocks of Edo-era buildings, and some of the finest craft-making in the country. I had never been to Takayama before, so the guidebooks were my only source of information. I found that, first impressions aside, guidebooks actually do vary quite a bit in how they handle their subject. The descriptions of accommodations and transportation were fairly uniform, but otherwise, some books were far more successful than others in taking me through this must-see city. They appear here in order of preference.

Japan—A Travel Survival Kit, by Chris Taylor, Robert Strauss and Tony Wheeler (1994, Lonely Planet Publications)



The introduction to Lonely Planet's Japan installment states, "Somewhere between the elegant formality of Japanese manners and the candid, sometimes boisterous exchanges that take place over a few drinks, between the sanitized shopping malls and the unexpected rural festival, everyone finds their [sic] own vision of Japan." This book rates at the top of my list because it encourages the

reader to do just that, combining a wealth of information with a straightforward yet enthusiastic tone.

At 798 pages, the Lonely Planet guide contains a lot of information; at the same time, it is one of the most portable and easy to use. The introductory section, comprising the first 154 pages, contains a good balance of information to benefit both the short-term traveler and longer-term resident.

The section on Takayama contains all the information necessary to see the major sights; additionally, it is the only book of the four that mentions the Main World Shrine, the world headquarters of Sukyo Mahikari, a religious sect. The

shrine is a huge building topped by a golden inverted arch, and a fascinating example of a side of Japan that the average tourist would probably not think to explore.

The book heartily recommends a two-day visit, which is indeed just the right amount of time. The map of Takayama is easy to read, and the writing throughout is witty and concise. The book also contains beautiful color photographs.

My one and only complaint is the authors' treatment of the Sannō festival, which was held during my trip to Takayama on April 14-15. The description was adequate, but I would have liked more information.

(continued on page 33)



Japan National Tourist Organization

* discernible 明確な *meihaku na* • boisterous 陽気で騒々しい *yōki de sozōshii* • sanitized 清潔な／衛生的な *seiketsu na/ciseiteki na* • straightforward 素直な *sotchoku na*

Recently released books about Japan

Vanishing Japan: Traditions, Crafts & Culture, by Elizabeth Kiritani. Rutland, Vt.: Charles E. Tuttle Co., 1995. 215 pages, \$12.95 (paperback)

Thatched roofs and handmade paper, bathhouse murals and mosquito netting—all these were once a familiar part of daily life in Japan, but are quickly disappearing with the tremendous changes of the modern age. Fortunately, it's still possible to find many of these things in Japan's working-class neighborhoods, where the survivors of old Japan are making their last stand. Long-time *shitamachi* (old-town Tokyo) resident Kiritani lovingly documents these vestiges of the past in a series of essays accompanied by the pen-and-ink drawings of Itsuo Kiritani.

"The Catch" and Other War Stories, selected by Saeki Shōichi. New York: Kodansha International, 1995. 160 pages, \$9 (paperback)

In time for the 50th anniversary of the end of the war, this re-issue brings together four stories exploring "the impact of the Pacific War on the Japanese mind." Included are Ōe Kenzaburō's "The Catch," in which a black US airman is held captive in a remote Japanese village; Umezaki Haruo's "Sakurajima," about the last, ominous summer of the war; Hara Tamiki's "Summer Flower," in which a man wanders among the doomed voices of the atomic holocaust; and Hayashi Fumiko's "Bones," the story of a desperate young mother turned prostitute.

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The Macneils of Nagasaki, by Jack Seward. Houston, TX: Yugen Press, 1994. 435 pages. \$16.95 (paperback)

Longtime Japan commentator Jack Seward's latest offering is a historical novel, set in the chaotic Bakumatsu Era (1853-1868) and inspired by the adventures of legendary Scottish settlers Ranald MacDonald and Thomas Glover. It is the story of Neil Macneil, an American searching for his sickly sister and voluptuous fiancée, who were shipwrecked and taken captive by a depraved samurai lord. His quest takes him through many an adventure as he grapples with exotic customs, travels around Japan and China, and resists the temptations of a variety of seductive ladies.

Looking for the Lost: Journeys Through a Vanishing Japan, by Alan Booth. New York: Kodansha International, 1995. 387 pages. \$25 (hardcover).

In his final work, famed Japan travel writer Alan Booth takes us on a journey by foot through three remote regions of Japan to search for the country's geographic and spiritual heart. Mixing history lessons (each region is chosen for its connection to intriguing historical figures, ranging from a 12th-century clan of aristocrats to a notoriously decadent modern novelist) with wry observations of his travels among Japan's present-day residents, he offers a poignant look at the life and slow death of a culture.

CD-ROMs That Take You Places

by John K. Urda

DRAGONLORD'S GUIDE TO NARA, JAPAN (VERSION 1.1)

This guided tour of Nara, Japan's picturesque ancient capital, features 1,200 full-screen color photographs, seven brief quarter-screen movies, and over 200 separate tour explanations. In all, the disc packs three to five hours of information and scenes, as well as a range of Japanese language lessons.

The comprehensive tour begins on the train arriving at Nara's Kintetsu Station. Our guide is a pretty young woman named Kazuko who speaks halting, though understandable, English. (We are not given the option of having a hunky Kazuhiro show us the sights.) Kazuko's narration is entertaining and full of useful information for the first-time visitor, but, predictably, as the tour progresses we get to know her a little too well: she is a prominent feature, in various poses, of most of the 1,200 full-screen photographs.

From the station, we may either follow a suggested route or choose our own itinerary. The disc covers all of the city's main sights, as well as many interesting side attractions like an *okonomiyaki* restaurant (where a film sequence allows us to see the "Japanese pizza," as Kazuko calls it, being cooked right at the table), shops peddling local specialties, and nine different festivals. A readily accessible map shows all the major tourist spots, and an index allows anxious sightseers to change locations at the click of a mouse.

Unfortunately, all but one or two of the quarter-screen movies (many of nighttime scenes such as the dragon boat festival) are jumpy and often underexposed. The stills, however, are well reproduced, imparting a nice feel for the city.

Unlike print books, which are slotted into ready-made genres for easy marketing and sales, multimedia titles defy simple categorization. Through a mixture of text, graphics, video, narration, and music, interactive discs are creating entirely new genres—or at least redefining some old ones. These travel-related CD-ROMs, for example, add a whole new dimension to our musty notion of the guidebook.

DragonLord's Guide to Nara, Japan is the first of a projected series of DragonLord Japanese city tours on CD-ROM. All in all, it is an admirable start, recommended for those unfamiliar with Japan or Nara.

COSMOLOGY OF KYOTO: TALES OF THE HEIAN MILLENNIUM

This historical game of survival features the evil spirits and nasty characters who were believed to haunt the streets of 10th-century Kyoto, then known as Heiankyō. Though Emperor Kammu founded the city in 794 as a peaceful refuge from his enemies, especially the Buddhist clergy in Nara, he never felt secure from human and supernatural rivals. Heiankyō was filled with shrines meant to appease the dead, and rituals aimed at placating a range of goblins, tricksters, and demons became a regular part of life in the city.

The action of this disc thus takes place in a time when belief in the power of the occult was widespread, and elaborate superstitions governed the daily lives

of the court and commoners alike. Indeed, the Heian nobility lived in constant fear of evil spirits, and took careful precautions to avoid the grisly tortures thought to await them in the Buddhist hells, in hopes that they could enter paradise when they died. Japan's resplendent cultural golden age thus had a spiritual flipside which, though not often acknowledged, shaped much of the physical and psychological landscape of modern Kyoto.

Cosmology of Kyoto is a magical history tour of the dark underside of this ancient capital. Though all players must enter the city at Rashōmon, the famous old southern gate, the subsequent route through the streets of Heiankyō toward the Imperial Palace at the northern end of the city is up to each player. This virtual Heiankyō includes buildings and scenes of the time, culled from historical and literary sources. The disk's imaginative creators have also given life to a sordid array of people and spirits based on local legend. It is up to each player to avoid these obstacles, outwit them, or finish them off—at the risk of being dispatched to the tortures of the hells. The high level of interactivity is a plus: one is able to converse with warriors, get advice from old men, gamble with thieves, buy and sell in a market, cross swords with dangerous creatures, and kill or be killed in a number of fanciful, gory ways.

In addition to the game, there is a well-researched reference section that features a map of the city (allowing one to pinpoint one's position) and historical information about the characters and places in the game. Accessible at any time, this screen also includes nicely reproduced artwork and a fine selection



A bad day in 10th century Kyoto

of photos of modern-day Kyoto scenes related to the action (such as the marker now standing at the original site of Rashōmon). *Cosmology of Kyoto* boasts relatively clear, if somewhat slow-moving, graphics, and a crisp, slightly sinister new-age musical score. Though the complexity of the scenario takes some

getting used to, navigating the world of Heian-kyō is a fun trip through a little-known spiritual and historical dimension of Japan.

BERLITZ LIVE! JAPANESE

This interactive Japanese language and culture primer, featuring a matter-of-fact cartoon samurai named Sensei, is aimed at the first-time traveler, particularly the businessperson.

Though Berlitz is known for its language programs, this disc does not provide much in that area beyond pronunciation drills, basic expressions, simple

conversations, and a dictionary. Most of the program features Sensei guiding us through the proper ways of speaking and behaving in Japan; he dispenses information on how to get around, check in at a hotel, use the phone and fax, shop for gifts, eat in a restaurant, and so on, all in such a way as to not offend your hosts —the potential for which is high in Japan.

While this program does not include photographs or movies, it makes effective use of high-quality animation. One lesson, for example, is set in a well-stocked bar; click the cursor on any bottle or glass, and the smiling bartender recites

(continued on page 75)

DragonLord's Guide to Nara, Japan version 1.1 is published by DragonLord Software and is compatible with Macintosh or Windows. At least 4 MB of memory should be available, but 8 MB is strongly recommended. A dual-speed CD-ROM drive and a 640x 480 or larger color screen are required. Call DragonLord Software, (800) DLD-9753, ext. 1002.

Cosmology of Kyoto is published by the Yano Electric Company, Ltd. It is designed to run on a Macintosh System 7.1, with QuickTime 1.5 and a 13-inch or larger color screen. At least 4MB of memory should be available. A dual-speed CD-ROM drive is recommended. Kanji Talk or Japanese Language Kit is required for the Japanese mode. Call Azuma Lander International, (415) 928-7914.

Berlitz Live! Japanese is published by Sierra On-Line and is compatible with Macintosh or Windows. At least 4 MB of memory, a dual-speed CD-Rom drive, and a 640x480 or larger color screen are required. Call Sierra On-Line, (800) 757-7707.

Destination Japan is published by Digital Destinations on 3.5" diskettes and is compatible with Windows 3.1 or higher. At least 8 MB of memory, 14 MB of hard disk space, and a mouse are required. Call Digital Destinations, (916) 757-2323 or, for orders only, (800) 204-4404.



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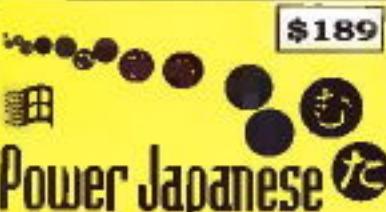
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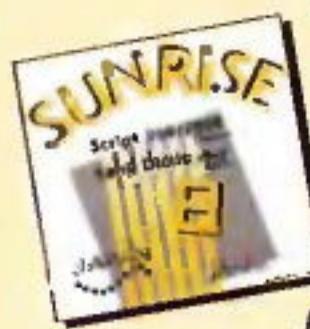
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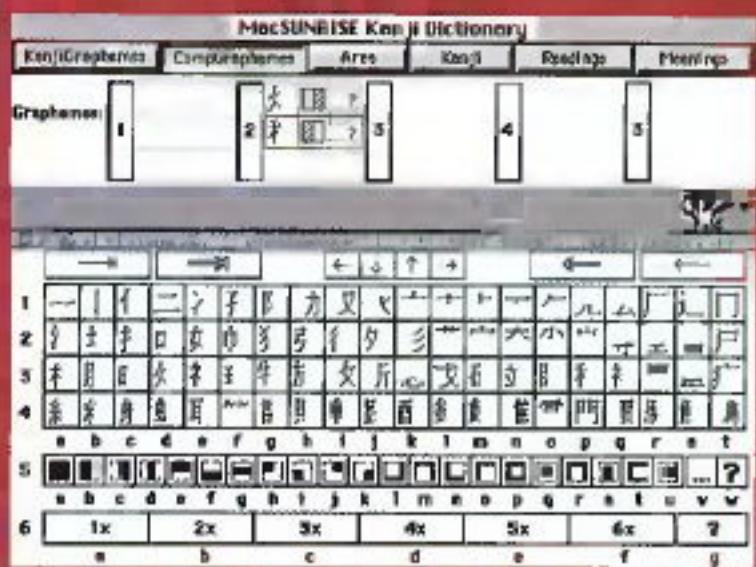
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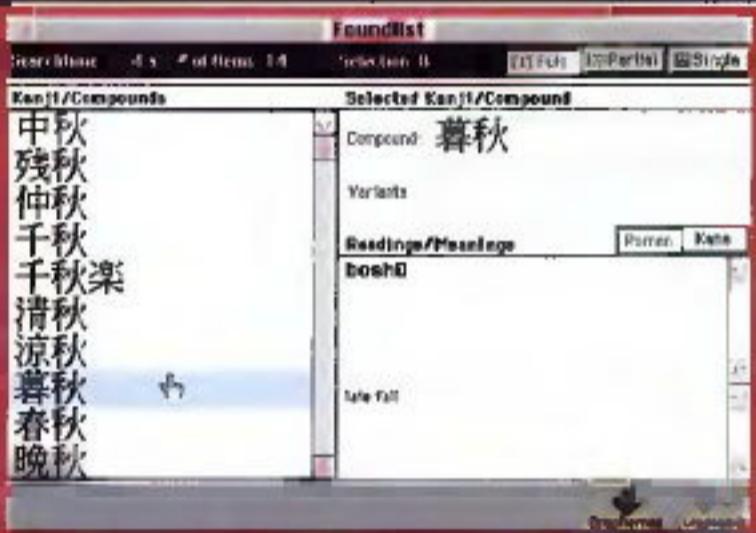
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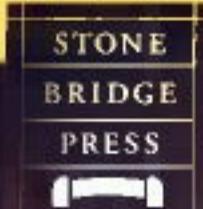
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With Payam at a restaurant in Kanazawa

Payam came to stay with us in Kanazawa in July 1992. He was the very first guest we had as a host family. Since we had been interested in hosting students from overseas for a long time, we decided to sign up to be a host family after moving to a new house in the suburbs.

But the profile of Payam sent by Eurocentres made us shrink. It said, "a 24-year-old engineer. No experience in learning Japanese language. Homestay for four weeks." I thought, "Won't four weeks be too long for a brand-new host family to live with someone with no Japanese knowledge?" "Will he be able to cope with our two elementary school kids?" "Will I be able to live with someone from a totally different background?" But then I thought about Payam himself. He must be even more nervous about traveling alone all the way to Japan with little knowledge of the language. We resolved to manage our concerns and decided to accept the offer.

When Payam arrived in Kanazawa, I went to the train station with our children to meet him. He was a young man with a beautiful smile. On the way home I found out that he was from Los Angeles. The first dinner we prepared for him was *sukiyaki*. Payam liked Japanese cuisine, particularly *teriyaki*, and managed chopsticks well. He played with the children when he had time and the lan-

Under the blue sky of California, as we were driving down Sunset Boulevard, I was whispering to myself: "I'm not dreaming. I'm in America at last."

A Friend from L.A.

by Makiko Sakurai

guage barrier didn't seem to be much of a problem between them. This was a relief to me.

Payam's joyful character made all of us happy every day. One day he asked me how many foreign students we had had before. I frankly told him that he was the very first and that we had been very nervous until he came. He told me that he had also been very worried about what kind of host family we would be. "We are lucky to have you with us and we all love you as a member of the family," I said. We really wished then that he would stay with us forever, and not go back to the States.

The purpose of his stay in Kanazawa was to take a Japanese language course at Eurocentre Kanazawa. That was the first, but he also had another goal: to climb Mt. Fuji. He visited different travel agencies with his classmates to collect information. My husband, who works for Japan Travel Bureau, helped Payam arrange the trip.

Toward the end of his stay in Kanazawa, Payam gave us a wooden cane which he brought from Mt. Fuji. "This is a present for Shohei. I hope he'll be able to climb Mt. Fuji with this cane someday." Shohei, our eldest son, is asthmatic and not as tough as the others. We have been cherishing the cane as a token of Payam's warm heart ever since.

The four weeks passed much quicker than we had expected. We went to the station to see him off. We



had decided that we would not show tears at the parting and that we would look forward to a reunion in the near future. But when Payam said in clear Japanese "Osewa ni narimashita" ("Thank you for taking good care of me") before getting on the train, I couldn't hold back my tears. We hugged each other speechless. The door of the train closed.

A few days later we received a phone call from America, from Payam. After he talked for a while, his father took the phone and politely expressed his gratitude for Payam's stay in Kanazawa. He invited us to visit America, as he wanted to show us around in return. We had never imagined to hear from his father. Our impression was that individualism is so strong in America that other family members wouldn't speak with us for Payam. His father's telephone call suggested that Payam's family was very close. The call encouraged me to visit America and meet Payam's entire family.

Payam seems to have been brought up with modern conveniences—instead of writing back to my letters he calls us occasionally. He called us immediately after the Great Hanshin Earthquake in January. We always feel his thoughtfulness although we are across the ocean from each other.

In the end of December 1994, I was at the airport in Los Angeles. Payam was there unchanged, waiting for me. I couldn't believe that I was really there. The distance we felt was not as big as we had thought.

The week with Payam and his family was just like a dream. Everyone welcomed me—not only his parents but also his married sister and her husband, and his younger sister. Payam's father made deep bows repeatedly and said proudly, "This is a Japanese-style greeting, right?" "Yes, you must continue bowing till the other party stops bowing," I replied. It was worthwhile flying over to the United States to see such a wonderful family.

On Christmas Day, I received a present from Payam. The card attached to the present said, "Merry Christmas! Your visit was the best Christmas present for me this year." I could hardly read it without tears.

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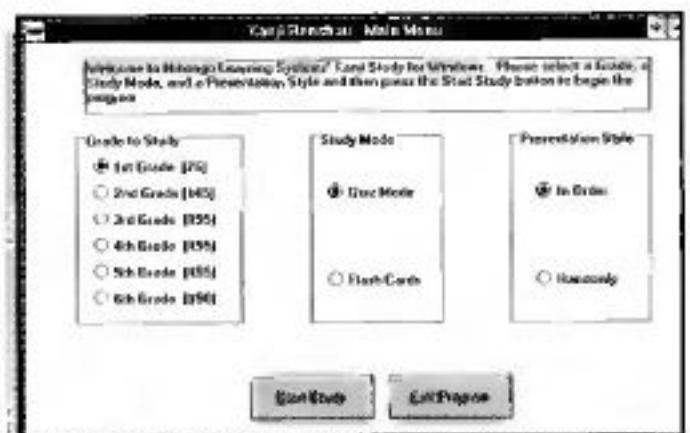
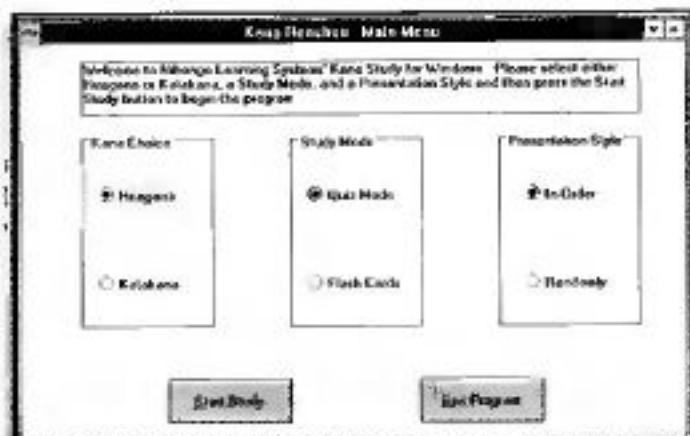
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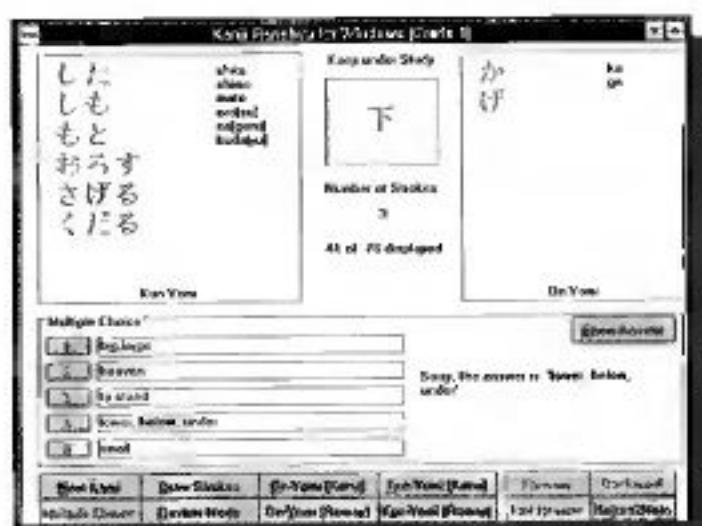
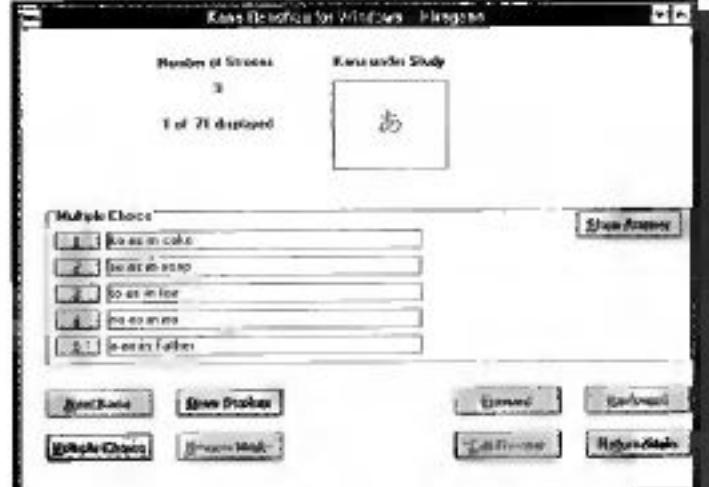


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(continued from page 24)

Gateway to Japan, by June Kino-shita and Nicholas Palevsky (1992, Kodansha International)



This is one of several guidebooks on Japan published by Kodansha, and certainly its best offering. The 541-page book looks like one from the Baedeker series, tall and red, and is written solely for the short-term traveler, with no advice given on job or apartment hunting. The general information section is 134 pages long, covering history, religion, major sites, festivals, and the arts. It also provides a decent Japanese language lesson and is loaded with such useful hints as: "Pencil and paper are helpful for writing out questions in simple English; many Japanese can cope with written English far, far better than the spoken version." That is certainly true.

Supplementing the general background provided in the introduction are short, gemlike essays interspersed throughout the text on historical and cultural topics related to the specific areas. For example, in the section on Kyoto appears an essay titled "Kyoto Loses the Emperor"; in the Tokyo section is one called "Tokyo (Edo) History: The Rise of an Urban Culture." These not only provide excellent background, but also make for entertaining train reading between sites.

Gateway to Japan's coverage of specific destinations employs a rating system, one to three stars, which can be a godsend to travelers with limited time. Its ratings of the sights in Takayama are on the mark, and the map of Takayama is quite detailed and easy to follow. The book is very well laid out (no small feat given the remarkable amount of information crammed into each page—including a much larger stock of kanji than offered in most guidebooks), and the writing is clear and amusing. In the Etiquette section, for example, the authors recommend that women seated on the floor "should sit with legs tucked to the side, like the Little Mermaid."

New Japan Solo, by Eiji Kanno and Constance O'Keefe (1994, Kodansha International)



This is another volume intended for the short-term traveler, with just 64 pages of general information out of 503 pages in total. But even for those just passing through, *New Japan Solo* offers too little general information. For example, there are only a couple of paragraphs on religion, and a few pages on history, with no separate sections on the arts, cultural highlights, or festivals. The book also gives some questionable advice. It very strongly urges traveling by train, and for holders of the Japan Rail Pass, that's a good idea, but for others it can sometimes make more sense to travel by bus or plane. In one oddly-named section—How to Use Japanese Common Sense—it suggests sending large bags ahead to your destinations, repacking, and repeating the process as you travel throughout the country. The book praises this method as "traveling as the Japanese do." It doesn't mention that it is quite expensive, time-consuming, and unnecessary if travelers simply economize when they pack (I've traveled for up to two weeks at a time with only a medium-sized backpack).

New Japan Solo does not strongly endorse a stop in Takayama, and the spectacular Sannō festival receives little attention. In general its descriptions of places to see tend toward the prosaic: "Takayama is a pleasant city with a population of 64,000, and its people welcome visitors..." The maps throughout are graphically dull and look as if romanized place names have been crammed into spaces where a few kanji formerly resided. The book does give one good tip concerning Takayama, however, advising travelers to skip the western section of the city if time is tight. This isn't a bad idea even if you aren't pressed for time, since about the only thing on the western side is a reconstructed village (a ubiquitous type of tourist trap in Japan) of old thatched-roof farmhouses.

Japan: A Budget Travel Guide, by Ian L. McQueen (1992, Kodansha International)



Japan: A Budget Travel Guide is not just a guidebook; in its whopping 209 pages of introductory material, out of 662 pages in all, it discusses many facets of Japan, most of which are not related to travel. Unfortunately, it uses this space largely to cast a very unflattering light on the country. The writer has lived in Japan for 14-plus years, and has apparently had some fairly bitter experiences during this time. After stating that he strives for objectivity, McQueen claims in various parts of this section that the Japanese are unprincipled, liars, very emotional and high-strung, are not really fond of foreigners and are prone to nervousness around them. Perhaps even more striking is the fact that he is so wholly unapologetic about his rather extreme conclusions: "If I were criticized for any unflattering remark about a shortcoming in some aspect of Japan," he writes, "my reply would be that the fault should be fixed, not that I should adjust my story."

To be fair, the book gets better in the latter half, where the author does a fine job describing the highlights of the land. I was delighted to see him call Takayama "interesting and pleasurable, and... one of the most worthwhile places in Japan to visit." Although the map of Takayama could use more detail, the descriptions are well done. Of all the comments in the various guidebooks on the Sannō festival, famous for its ornate floats on which marionette puppets perform, his are the most detailed: "A typical doll 'walks' out along a beam, rotates and bows to the audience, pivots around completely a couple of times, then releases a shower of flower petals." Such passages are gratifying, but I still can't help but wonder why anyone who read the introductory chapters to this book would take the trouble to visit Japan.

David Collins is a freelance writer based in Chiba

* decent 適切な *tekisetsu na* • can cope with 対応できる / 理解できる *taiō dekiru/rikai dekiru* • is a godsend うってつけだ *uttetsuke da* • ubiquitous いたるところにある / ありきたりの *itaru tokoro ni aru/arikitari no* • whopping 非常に多い / ～もの *hijō ni oī/～mono* • high-strung 神経質な *shinkeishitsu na* • prone to ～しがちな ~ *shigachi na* • prone to nervousness 緊張しがちな *kinchō shigachi na* • are gratifying ありがたい *arigatai*

Calvin and Hobbes

WATKINS



1



2



3



4

1 **Calvin:** "Hobbes and I are seceding from this family, Mom."

ママ、ホーブスとぼくはこのウチを離脱することにしたよ。
Mama, Hobbesu to boku wa kono uchi o ridatsu suru koto ni shita yo.
mother (name) and I as for this house (obj.) secede decided to (emph.)

Mother: "Oh really?"

アラ、ほんと?
Ara, honto?
(exclam.) really?

• **secede** は一般に政党、教会などの組織から脱退・離脱する意味に用いられる語で、カルヴィンはこれで家出をひどく大げさに表現している。

2 **Calvin:** "Yep. We're taking my sled and moving to the Yukon."

ウン、そりを持ってユーコンに引っ越すんだ。
Un, sori o motte Yūkon ni hikkosu n da.
yes sled (obj.) carrying-and (place name) to will move (emph.)

• **yep** は **yes** の口語表現のひとつ。

• **we're** = **we are**. **Taking** と **moving** はともに **we're** に続く。Move はここでは引っ越しの意味。

• **the Yukon** はカナダ北西部からアラスカにまたがる地方で、一般に最北の寒い地のイメージがある。

3 **Mother:** "Well, that's a long way away."

そう、でも、そんなとこ、ずいぶん遠いわよ。
Sō, demo, sonna toko, zuibun tōi wa yo.
I see/well but that kind of place considerably far (fem. emph.)

Calvin: "I know. Here's a list of sandwiches and supplies we'll need."

わかってるよ。ホラ、サンドイッチや必要な持ち物のリストだよ。
Wakatteru yo. Hora, sandoitchi ya hitsuyō na mochimono no risuto da yo.
I understand (emph.) look sandwich and necessary items of list is (emph.)

4 **Mother:** "Why should I do all this if you're seceding from the family?"

あなたが家を離脱するのに、何で私がそんなことしなきゃならないの?
Anata ga ie o ridatsu suru noni, nande watashi ga sonna koto shinakya naranai no?
you (subj.) house (obj.) secede although why I (subj.) that kind of thing must do (explan.-?)

Calvin: "We haven't seceded yet! Geez, what kind of mom are you?"

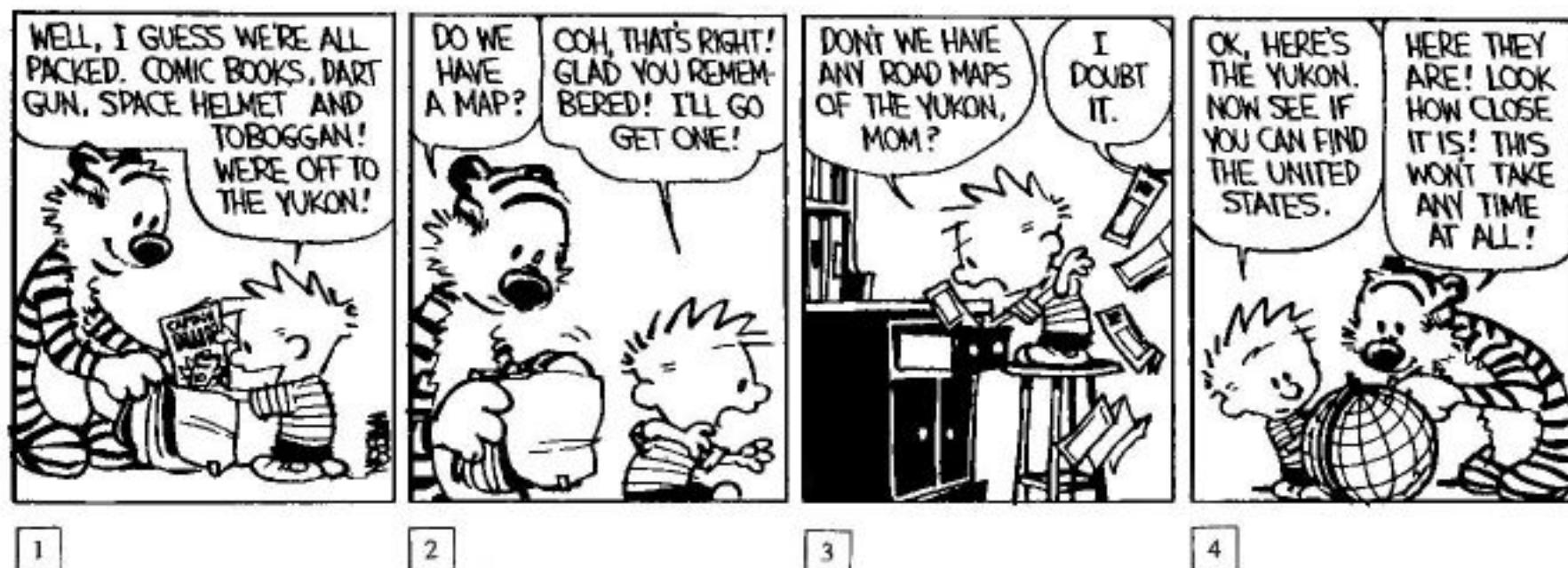
まだ離脱しちゃいないよ! まったく、なんて母親だろう!
Mada ridatsu shicha inai yo! Mataku, nante haha-oya darō!
still have not seceded (emph.) (interj.) what kind of mother probably is

• **geez** は **gee** と同様 **Jesus** のえん曲表現で「ちえっ」「おやまあ」などの意。

• **what kind of ~ are you?** は **are** (動詞)を強調すると「なんという(ひどい)~だろう」の意味になり、あきれたり、なじるのに用いる感嘆文的な用法。語尾を上げれば単に種類を問う普通の疑問文となる。

Calvin and Hobbes

WATSON



1

2

3

4

1

Calvin: "Well, I guess we're all packed. Comic books, dart gun, space helmet and toboggan! We're off to the Yukon!"

さてと、荷物は全部揃ったみたいだな。

Sateto, nimotsu wa zenbu sorotta mitai da na.

well then baggage as for all lined up/prepared looks like is (colloq.)

マンガ本に、投げ矢銃、宇宙ヘルメットにソリ! さあ、ユーコンに向けて出発だ!

Manga-bon ni, nageya-jū, uchū-helumetto ni sori! Sā, Yūkon ni mukete shuppatsu da!

comic books plus dart gun space helmet plus sled (interj.) (place name) toward face departure is

• we're = we are. We're all packed は guess の目的語となる名詞節で、荷造りができたという意味。

• dart gun は先が吸盤状の投げ矢をうち出すおもちゃの拳銃。Toboggan は細長い平底のそり。

• we're off to ~ 「~に向けて出発する」

2

Hobbes: "Do we have a map?"

地図は持ったかい?

Chizu wa motta kai?

map as for have (?)

Calvin: "Ooh, that's right! Glad you remembered! I'll go get one!"

おっと、そうだ! 気付いてくれてよかったよ。今取ってくる。

Ootto, so da! Kizuite kurete yokatta yo. Ima totte kure!

(exclam.) that way is noticed-(for me/us) was good (emph.) now (I will) go get

• glad you remembered は文頭の I am が省略されているもの。「思い出してくれて良かった。」

• go get one は go (and) get one, 「行って取って来る、取りに行って来る」の意味。

3

Calvin: "Don't we have any road maps of the Yukon, Mom?"

ママ、うちにユーコンのロードマップない?

Mama, uchi ni Yūkon no rōdo mappu nai?

mother house at (place name) of road map not exist

Mother: "I doubt it."

ないどと思うけど。

Nai to omou kedo.

not exist (quote) (I) think but

• これはユーコンのロードマップがあるかどうかを指す。

4

Calvin: "OK, here's the Yukon. Now see if you can find the United States."

ああ、ここがユーコンだ。じゃあ、今度はアメリカを探してごらん。

Ā, koka ga Yūkon da. Jā kondo wa Amerika o sagashite goran.

(interj.) here (subj.) (place name) is well then next as for (place name) (obj.) look for-and see

Hobbes: "Here they are! Look how close it is! This won't take any time at all!"

ほらここにあった! すぐ近くじゃないか! これならぜんぜん時間かからないよ。

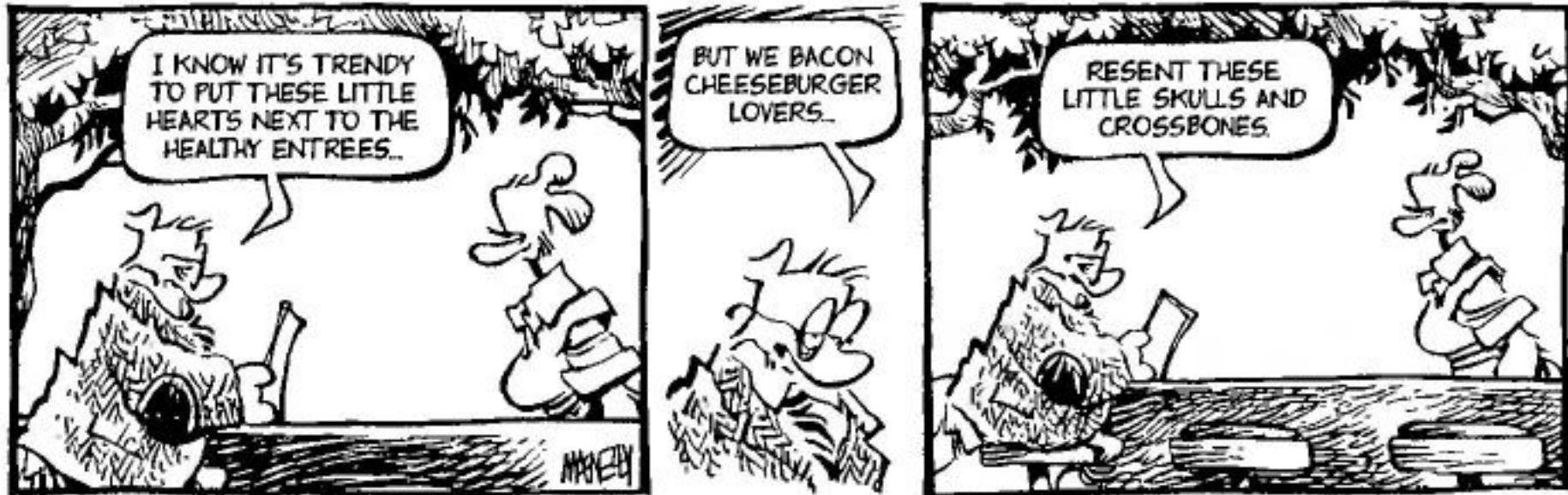
Hora koko ni atta! Sugu chikaku ja nai ka! Korenara zenzen jikan kakaranai yo.

look here at existed/was quite close is it not? in this case not at all will not take time (emph.)

• Here they are! 捜し物を見つけたときなどに「あっ、ここだ!」「ほら、これ!」の意味に使う。

Shoe®

By Jeff MacNelly



1

2

3

1

Perfessor: "I know it's trendy to put these little hearts next to the healthy entrees..."

小さな ハートマーク を ヘルシーな メニュー の 脇 につける の が
 Chiisa na hāto māku o herushī na menyū no waki ni tsukeru no ga
 small heart mark (obj.) healthy menu of corner at place (nom.) (subj.)

トレンディーな の は 知ってる が...
 torendii na no wa shitteru ga...
 trendy (nom.) as for [I] know but

- it's = it is. It は to put 以下を受ける形式主語。It's 以下全体は know の目的語となる名詞節で、it's の前の従属接続詞 that が省略されている。
- the healthy entrees 低脂肪、低カロリーで心臓病の予防になり健康によいとされる料理のこと。実際、米国のチェーンレストランなどで、こうしたハートマークをメニュー上につけるのが流行っている。

2

Perfessor: "But we bacon cheeseburger lovers..."

われわれ ベーコンチーズバーガー の ファン は...
 Wareware bēkon chīzubāgā no fan wa...
 we bacon cheeseburger of fan as for

3

Perfessor: "resent these little skulls and crossbones."

どくろと ぶっちがい の 骨 印 に は 腹が立つ んだ。
 dokuro to butchigai no hone jirushi ni wa hara ga tatsu nda.
 skull and cross of bone mark regarding as for become angry (explan.)

- skull and crossbones 海賊印でおなじみの頭蓋骨の下に二本の骨を交差させたマークのことで、取り扱いに注意の必要な危険な薬物や毒物にも警告サインとしてよく用いられている。むろん実際にこんなマークをメニューにつけるレストランはないが、近年は米国ではベーコンチーズバーガーなどは、高脂肪、高カロリーで不健康との認識が高い。



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BASIC JAPANESE through comics

Lesson 46 • *Commands—part I*

Politeness can be a powerful tool. One of the most common ways to make a command in colloquial Japanese comes from the honorific verb *nasaru*, which is the PL4 equivalent of *suru* ("do/make"). When a command form of this verb, *nasai*, is added as a suffix to the *-masu* stem of verbs, the original polite verb takes on a whole new personality—expressing authority rather than deference.

When said in a sharp tone, *-nasai* can be quite forceful. Most of the time, however, it is used as a relatively gentle command, and sometimes it makes more of an invitation or suggestion than a command. There are also a number of everyday colloquialisms in which *-nasai* no longer carries any imperative meaning at all, such as *oyasumi nasai* ("good night") and *okaeri nasai* ("welcome home").

Even at its sharpest, *-nasai* has a more refined tone than the abrupt command forms we will cover in our next installment of Basic Japanese. We'd say it falls between PL2 and PL3 on the *Mangajin* scale of politeness levels. In other words, in spite of its origins, it's generally not appropriate in a situation where PL4 speech is required, because one does not normally go about issuing commands to one's social superiors.

Nasai (1)

The night before, Hamasaki had been looking forward to an intimate evening with his wife after putting their son to bed. The boy became sick, however, putting an abrupt end to Hamasaki's plans. Now, the next morning, Hamasaki is in a foul mood and scolds the boy when he tries to leave the table without finishing his breakfast.



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Hamasaki: ちゃんと食べなさい!!

Chotto tabenasai!!

properly eat-(command)

"Eat (your breakfast) like you're supposed to!"

Finish your breakfast! (PL2-3)

Sound FX: ガツ ガツ ガツ

Gatsu gatsu gatsu

(effect of eating quickly)

- *chonto* has a wide range of meanings ("duly/properly/perfectly/neatly/successfully/safely") but here essentially means "as you're supposed to."
- *tabenasai* is from *taberu* ("eat").

Nasai (2)

Takeda is normally a quiet, reserved man, but after a night of excessive drinking he loses his cool and gets into some trouble.

Policeman 1: 静かにしなさい。

Shizuka ni shinemasai.

be quiet-(command)

“Settle down!” (PL2-3)

Takeda: ウルセーツ、バーロー、バーロー！

Urusei!

Bārō,

Bārō!!

noisy/shut up fool fool

“Aw, shut up, you jerk! You idiot!” (PL1)

Policeman 2: 連行 しよう!!

Renkō

shiyō!!

take to police station let's do

“Let's haul him in!” (PL2)

- *shizuka* = “quiet,” and *shizuka ni shinemasai* is from *shizuka ni suru*, “be quiet.”
- *urusei* is a rough, masculine corruption of *urusai*, which literally means “noisy/bothersome” but is used like the English expression “Shut up!”
- *bārō* is a slurred contraction of *baka yarō* (lit. “fool/ idiot” + “guy/fellow”), which when directed at a person means “you idiot/S.O.B./jerk”—or worse.
- *renkō shiyō* is the volitional (“let's”) form of *renkō suru*, which refers to taking a person somewhere forcibly. It's heard most often in connection with the police taking someone in to the station, but it doesn't imply formal “arrest” (the verb for which is *taiho suru*, 逮捕する).



© Yamasaki & Kitami / *Tsuri Baka Nisshi*, Shogakukan

Nasai (3)

Kōsaku and Kaga are reporters for a sports newspaper. Kaga usually takes the pictures, but Kōsaku thought she wasn't going to show up today, the day of Yawara's championship judo match at Barcelona, because of a raging hangover from the night before.

Kaga:

カメラを よこしなさい よ。

Kamera o yokoshinasai yo.

camera (obj.) hand over-(command)(emph.)

“Give me the camera.” (PL3)

Kōsaku:

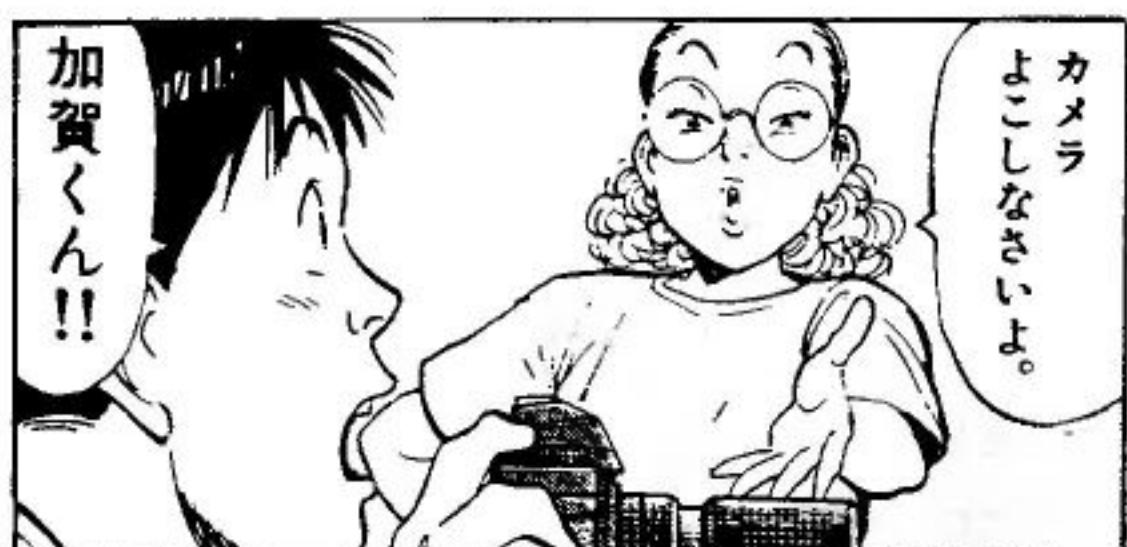
加賀くん!!

Kaga-kun!!

(name-fam.)

“Kaga!” (PL3)

- *yokoshinasai* is from *yokosu* (“hand over [to me]”).
- *-kun* is a more familiar equivalent of *-san* (“Mr./Ms.”). Among peers it's used mainly by males, but a superior may address or refer to either male or female subordinates with *-kun*, and more rarely a male will address or refer to a female peer using *-kun*.



© Urusawa Naoki / *Yawara!*, Shogakukan

A suggestion/invitation

Nasai can sometimes be more of a suggestion or invitation than a command. The woman answering the door here recently discovered that her husband used her valuable NTT stocks to make an investment. Mr. Hame, the man at the door, is from the company that handled the transaction. He has come to explain the situation.



© Aoki Yuji / Naniwa Kin'yūdō, Kodansha

Mr. Hame:

こんばんは。蟻地獄物産の破目と申します。
Konban wa. Arijigoku Bussan no Hame to mōshimasu.
 good evening (company name) of (name) (quot.) say/be called
“Good evening. I’m Hame, from Arijigoku Products.”
 (PL4)

Woman:

ちょっと入りなさいよ。
Chotto hairinasai yo.
 a little enter-(command) (emph.)

“Why don’t you come in a minute?” (PL3)

- *arijigoku* is literally “ant hell,” the Japanese name for an “ant lion/doodlebug”—not a very likely name for a company in real life but obviously intended to tell us something about the way the company in this manga conducts business. *Bussan*, literally meaning “products/commodities,” is used in the names of many Japanese companies, including those that deal mainly or exclusively in financial “products.”
- *mōshimasu* is from *mōsu*, a PL4 humble word for *iu* (“say/be called”).
- *hairinasai* is from *hairu* (“enter”).

Offering advice: “You’d better . . .”

Nakamori, on the right, is explaining to **Sasaki** that he is very lucky, for no matter who is promoted as the next president of the company, it seems that Sasaki will still be promoted to the position of *senmu*, “executive director.” He warns him, however, to stay on the good side of both candidates.



Nakamori:

だが、気を付けなさいよ。
Daga, ki o tsukenaserai yo.
 but be careful-(command) (emph.)

“But you really better be careful.” (PL3)

Sasaki:

ハイ . . .

Hai . . .

yes

“Yes, sir.” (PL3)

- *daga* is a conjunction like *dakedo* (“but”), only more formal.
- *ki o tsukenaserai* is from *ki o tsukeru*, which means “take care/be careful.”

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Abbreviated to *na*

Takumi's younger brother is upset because the price of the notebooks he usually buys just went up, and he doesn't have enough money to buy one. Takumi urges him to ask their parents for a raise in his allowance to compensate for inflation.



© Kubo Kiriko / *Imadoki no Kodomo*, Shogakukan

Takumi: じゃあ さ、おこづかい
Ja *sa, o-kozukai*
 in that case/then (colloq.) allowance
 上げてもらいたいな よ。
agete moraina *yo.*
 have [them] raise-(command) (emph.)
"Then you should get them to raise your allowance." (PL2)

- *ja* is a contraction of the conjunction *dewa*, "in that case/then/well."
- *agete* is the *-te* form of *ageru* ("raise"), and *moraina* is an abbreviated *morainasai*, from *morau* ("receive"); *-te morau* implies "have someone/get someone to (do the action)."

The *masu* stem plus *na* is an abbreviation of the *nasai* command form (*agete moraina* = *agete morainasai* = "have them raise"). Note that this differs from the dictionary form plus *na*, which is a negative command (*agete morau na* = "don't have them raise").

In dialect

The Empire Finance Co., a shady loan-sharking company, is about to finalize its loan to the failing Takahashi Construction Company. When Mr. Takahashi makes a mistake on the paperwork, Kuwata hands him a fresh form and tells him to take his time.



© Aoki Yuji / *Naniwa Kin'yado*, Kodansha

Kuwata: 社長、おちついで、ゆっくり
Shachō, ochitsuite, yukkuri
 co. pres. calm/composed-and slowly
 書きなはれ や!
kakinahare ya!
 write-(command) (colloq.)
 "Mr. Takahashi, calm yourself and write slowly."
"Please relax, Mr. Takahashi, and take your time." (PL3-K)

Takahashi: えらい すんまへん。
Erai sunmahan.
 very much/terribly (apology)
"I'm terribly sorry." (PL3-K)

- *ochitsuite* is the *-te* form of *ochitsuku* ("settle/relax/become calm").
- *kaki-* is the stem form of *kaku* ("write"), and *-nahare* is the Kansai dialect equivalent of *-nasare*, which is the old form of *-nasai* (still occasionally heard in certain dialects).
- *ya* is used (typically in the Kansai dialect) at the end of commands, suggestions or requests to emphasize the speaker's desire that the action be done.
- *erai* basically means "admirable/worthy of praise and respect," but here the word is being used as an emphasizing adverb, to modify *sunmahan* (dialect for *sumimasen*, "I'm sorry") → "I'm terribly sorry."

Goran nasai

Nori-chan is explaining to her friend Krita that her baby, who recently learned to crawl, always moves toward the camera when someone is about to take his picture.



© Kubo Kiriko / *Inadoki no Kodomo*, Shogakukan

Nori-chan: ほら、キリ太ちゃん、このカメラ構えてごらんなさい よ。
*Hora, Kiri-ta-chan, kono kamera
 here (name-dim.) this camera
 kamaete goran nasai yo.*
 hold/aim-and-see-(command) (emph.)

“Here, Krita, try aiming this camera (at him).” (PL3)

カメラに突進してくるわよ。
Kamera ni tosshin shite kuru wa yo.
 camera to rush/move forward (fem. emph.)

“He’ll come charging right at it.” (PL2)

- *kamaete* is from *kamaeru*, which means “assume/hold a position”; when the direct object is a tool, it implies “hold it at the ready,” so with a camera it means “aim.”
- *toshin shite kuru* (“comes charging”) is from *toshin suru* (“rush/charge/dash forward”).

Goran nasai is from *goran ni naru*, a PL4 honorific equivalent of *miru* (“look at/see”). *-Te goran nasai* urges the person to try the action and see what happens. In spite of its PL4 origins, because it’s a command, *(-te) goran nasai* is appropriate only when speaking to persons of equal or lower status.

Gomen nasai

Saburō has just proposed to Sayuri. At first she is flattered, but then she realizes he’s drunk and decides she can’t trust his sincerity.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

Sayuri: こめんなさい。私帰ります。
Gomen nasai. Watashi kaerimasu.
 (apology) I will go home
“I’m sorry, I have to go home.” (PL3)

Saburō: 小百合ちゃん...
Sayuri-chan...
 (name-dim.)
“Sayuri...” (PL3)

- *kaerimasu* is the PL3 form of *kaeru* (“return home”). *Wa*, to mark *watashi* as the topic of this sentence, has been omitted.
- *-chan* is a diminutive equivalent of *-san* (“Mr./Ms.”). It is most typically used with children’s names, but close friends use it among themselves at almost any age.

Gomen nasai is one of the most common ways to express an apology: “I’m sorry/excuse me/please forgive me.”

Okaeri nasai

Yōhei has been living in Tokyo enjoying a carefree, fast-paced lifestyle as a college student and rock musician. His mother now welcomes him home to their small temple in the countryside.

Mother: お帰りなさい、俗物さん。

Okaeri nasai, zokubutsu-san
welcome home worldly person-(hon.)

“Welcome home, man of the world.”

- *zokubutsu* refers to a “worldly/vulgar person” or a “philistine,” so it’s not a very nice name to call someone, but here it’s a lighthearted reference to the fact that Yōhei has been pursuing worldly rather than religious pursuits.

Kaerinasai, from *kaeru* (“return home”), would make a command, “Go home,” but *okaeri nasai*, with the honorific prefix *o-*, is the standard greeting given when a person arrives home: “Welcome home/Welcome back.”



© Okano Reiko / *Fancy Dance*, Shogakukan

Oyasumi nasai

Tokiko has had a fight with her husband and is spending the night at her former boyfriend Fuwa’s place. The situation is a little awkward since Izumi is now living with Fuwa, and there is only one bed in the apartment.



© Hoshisato Mochiru / *Ribingu Gēmu*, Shogakukan

Oyasumi nasai (shortened to *oyasumi* in informal situations) is the standard “good night”; it can be used both for “good night” at bedtime and for “goodbye” when parting with friends late at night.

Tokiko: あたし 左っ側 じゃなきや

Atashi hidarikkawa ja nakya
I/me left side unless it is
眠れない から 先に 登る ねえ。
nemurenai kara saki ni noboru ne.

can’t sleep so ahead climb up (colloq.)
“I can’t fall asleep unless I’m on the left side, so I’ll climb up first, OK?” (PL2)

Fuwa: じゃあ ね、おやすみ。

Jā ne, oyasumi.
well then (colloq.) good night
“Well, good night.” (PL2)

Izumi: おやすみなさい。

Oyasumi nasai
good night
“Good night.” (PL3)

- *hidarikkawa* is a colloquial *hidarikawa* (or *hidarigawa*): “left side.”
- *ja nakya* is a contraction of *de nakereba*: “if it is not” or “unless it is.”
- *nemurenai* is the negative of *nemuri*: “sleep/fall asleep.”
- *saki ni* implies doing the action “in advance/ahead of (something/someone) else” → “first.”



おれい子さん

OL Reiko-san

やまだ三平

Yamada Sanpei



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1

Mother: どこ 行く の?
Doko iku no?
where will go(explan.)
"Where're you going?" (PL2)

Reiko: デート よ!
Dēto yo!
date (emph.-is)
"On a date!" (PL2)

- asking a question with *no* is very common in informal speech, especially among female speakers and children. It's essentially short for *no desu ka?* The particle *e* after *doko* has been omitted.
- dēto* comes from the English word "date." The word in Japanese is generally used to refer only to "dating" in the sense of going out with a (potential) romantic interest, but today one occasionally hears it used for other kinds of social appointments as well.
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.)—again, especially among female speakers.

2

Mother: えーっ?! デート かい?!
E?! Dēto kai?!
huh?/what? date (?)
"What?! A date?!" (PL2)

- kai* is a colloquial *ka*, for questions, but with a softer, friendlier feeling.

3

Mother: 相手 は どんな 人?
Aite wa donna hito?
other party as for what kind of person
"What kind of fellow is he?" (PL2)

結婚 の 意志 は ある のかい?
Kekkan no ishi wa aru no kai?
marriage for will/desire as for exists/has (explan.-?)
"Does he have a desire for marriage?"

"Is he interested in marriage?" (PL2)

長男 かい? 財産 は? トシ は?
Chōnan kai? Zaisan wa? Toshi wa?
firstborn son (?) property as for age as for
"Is he the firstborn son? Does he have property? How old is he?" (PL2)

両親 は 健在?
Ryōshin wa kenzai?
parents as for in good health/alive
"Are his parents in good health?" (PL2)

- aite* basically means "counterpart" (for animate things only).
- stating just a topic with the intonation of a question (~ *wa?*) asks generally about the status/condition/nature/location, etc., of that topic.
- in Japan, the oldest son used to be the sole heir of the family's assets and property. This is not generally the case these days, although it is true that he (read: his wife) is responsible for the care of his parents in their old age.

4

Reiko: ごめん ね。 母親 が うるさい の。
Gomen ne. Haha-oya ga urusai no.
(apology) (colloq.) mother (subj.)noisy/inquisitive (explan.)
"Sorry, but my mom is being a pest." (PL2)

Reiko: で... 財産 は?
De, zaisan wa?
so/then property as for
"So, tell me about your property." (PL2)

Date: えっと...
E to...
(hesitation)
"Uhhh..."

- gomen* (the honorific prefix *go* plus "exempt/excuse") is an informal apology.
- urusai* describes something that is "noisy/bothersome/pesky"—including someone who asks a lot of questions.
- de* is a colloquial short form of *sore de*, literally "with that," used as a conjunction to mean "and/and then/and so/because of that."
- e to, e tuo, and, most commonly, e to* are hesitation phrases, like "Uhh/well/let's see."

おれい子さん



OL Reiko-san

やまだ三平
Yamada Sanpei

by



1



2



3



4

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Boyfriend: キミのお父さんに会いたいな。

Kimi no otōsan ni aitai na.

you 's father with want to meet (colloq.)

"I'd like to meet your father." (PL2)

Reiko: いいけど、うるさいわよ、うちの父。

Ii kedo, urusai wa yo, uchi no chichi

good/okay but noisy/pesky (fem. emph.) my father

"Sure, but he's pretty urusai, my dad." (PL2)

- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates. *Kimi no* = "your."
- *aitai* is the "want to" form of *au* ("meet"); *ni* marks the person to be met. *Na* after a *-tai* verb lightly emphasizes the speaker's desire; an elongated *na* would add stronger emphasis.
- when speaking with someone outside the family, one's own father is referred to as *chichi* and the other person's father is called *otōsan*.
- *urusai* basically means "noisy," but idiomatically ranges in meaning from "inquisitive/talkative" to "meticulous/a stickler" to "bothersome/a nuisance."

Boyfriend: はじめまして。私、れい子さんの会社の...

Hajimemashite. Watashi Reiko-san no kaisha no...

for first time I/me (name-hon.) 's company of

"I'm so pleased to meet you. I work with Reiko at..." (PL2)

Reiko's Father: まあ、まあ...

Ma, ma...

"Come now, come now,..."

- *hajimemashite*, literally meaning "(I meet you) for the first time," is a standard part of introductions. Depending on the context, it can variously correspond to English phrases like "how do you do," "pleased to meet you," or "let me introduce myself."
- he's actually starting to say, "I am so-and-so of such-and-such section at Reiko's company," but since we can't fill in those blanks, we changed it to "I work with Reiko at..."
- *mā* (or *ma*) is a gentle-sounding interjection that adapts to fit its context. Here the father uses it to interrupt or "soften" the young man's extreme formality.

Reiko's Father: かたいことはぬきにして、ま、一杯!

katai koto wa nuki ni shite, ma, ippai!

rigid/formal things as for omit-and (interj.) one cup

"let's dispense with the formalities. Here, have a drink." (PL2)

Boyfriend: は？

Ha?

"Huh?" (PL2)

- *nuki ni shite* is the *-te* form of the expression *nuki ni suru* ("omit/skip over/dispense with").
- *ha* with the intonation of a question is a polite response that implies puzzlement: he's not quite sure what to make of the father's quick informality.

Reiko's Father: はるばるきたぜ...

(singing) *Ha-rubaru kita ze...*

from afar came (emph.)

"I came all this w-a-ay to..." (PL2)

Reiko: ね!

Ne!

"See?" (PL2)

Boyfriend: かなりうるさいね...

Kanari urusai ne.

considerably noisy (colloq.)

"He's pretty urusai all right." (PL2)

- *harubaru* implies great distance, and *kita* is the plain/abrupt past form of *kuru* ("come"), so *harubaru kita* = "came so far/all this way."

- *ze* is a rough/masculine particle for emphasis.

- the humor is in the word *urusai*: the boyfriend apparently thought Reiko meant her father was "a stickler" for proper decorum or formality, but now realizes she just meant "noisy."

OLれい子さん



OL Reiko-san

やまだ三平

by Yamada Sanpei



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1

A: へーっ、れいこさんは 生命線 が 長い ねエ。長生きする よ。
He!, Reiko-san wa seimei-sen ga nagai nē. Nagaiki suru yo.
 (interj.) (name-hon.) as for life line (subj.) long (emph.) will live long (emph.)
“Wow, your life line is really long, Reiko. You’re gonna live a long time.” (PL2)

Reiko: ほんと?!

Honto?!

truth/true

“Really?” (PL2)

- *hē* is a light exclamation, like “Gee!/Wow!/How about that!”—showing that the speaker is impressed.
- *seimei* = “life,” and *sen* = “line.” The combined meaning is either “lifeline” (as in a transportation route that carries vital supplies) or “life line” (as in the line in palmistry said to indicate a person’s longevity).
- *honto* is an informal *hontō* (“truth/true”); in colloquial speech it’s often used to reply: “really/it’s true/you’re right,” or with the intonation of a question, “really?/do you mean it?”
- *naga-* = “long” (from the adjective *nagai*) and *iki* is the noun form of *ikiru* (“to live”), so *nagaiki* = “long life”; adding *suru* makes it a verb: “live a long life/live long.”

2

B: オレ も 見てくれ よ。
Ore mo mite kure yo.
 I/me also look at/read-(request) (emph.)
“For me, too, take a look.” → “Read my palm, too, OK?” (PL2)

A: いい とも。

Ii tomo.

fine/OK (affirm.)

“Sure.” (PL2)

- *ore* is a rough, masculine word for “I/me.”
- *mite* is the *-te* form of *miru* (“look at”), and *kure* after the *-te* form of a verb makes a relatively abrupt request or gentle command.
- *ii* (“good/fine/OK”) in response to a request essentially means “that will be fine/OK” in the sense of “sure, fine, I will do it.” The particle *tomo* gives strong affirmative emphasis.

3

A: おまえ、生命線 が 短い なア。
Omae, seimei-sen ga mijikai na.
 you life line (subj.) short (emph.)
“Your life line is really short.” (PL2)

• *omae* is a rough/informal, masculine word for “you.”

B: え～っ、ほんと か よオ?!

Ē!, honto ka yōo?!

huh?/what? truth/true (?) (emph.)

“Is that really true?” → “You’re kidding!” (PL2)

4

Reiko: ねえ、ねえ、あたしと 結婚しない?
Nē, nē, atashi to kekkon shinai?
 hey/say hey/say I/me with not marry
“Say, won’t you marry me?” → “Say, why don’t we get married?” (PL2)

B: え?

E?

“Huh?” (PL2)

- *nē* at the beginning of a sentence is used to get the listener’s attention, like “say/hey/look here.” Doubling it up adds a feeling of urgency or excitement.
- *atashi* is a variation of *watashi* (“I/me”), used mostly by female speakers.
- *kekkon shinai* = “marriage,” and *kekkon shinai* is the negative form of *kekkon suru* (“get married”). Negative questions are often used to make suggestions or extend invitations: “how about ~?/why not ~?”

5

Reiko: あなたに 一億円 位 の 生命保険 を かけて / 老後 を 悠々と 暮す の!
Anata ni ichiokuen gurai no seimei hoken o kakete / rōgo o yūyū to kurasu no!
 you on 100 million yen approx. of life insurance (obj.) take out-and old age (obj.) comfortably will live (explan.)
“I’ll take out a life insurance policy on you for a hundred million yen or so and spend my old age in comfort!” (PL2)

B: ベーだ!!

Bē da!

“Phooey on you!” (PL2)

- *gurai* (or *kurai*) after a number means “about/approximately (that much).”
- *kakete* is the *-te* form of *kakeru*, which when speaking of insurance means “take out (insurance).” *Ni* marks the person/item on which the insurance is taken out.
- *rōgo* is written with kanji meaning “age/grow old” and “after,” for a combination that means “after one has grown old” → “one’s old age/twilight years/golden years.”
- *yūyū to* is an adverb meaning “in a self-composed/leisurely/comfortable manner.”
- *bē da* is the standard sound associated with sticking your tongue out at someone in disdain or taunting defiance.



田中くん Tanaka-kun



1



2



3



4

by タナカヒロシ
Tanaka Hiroshi

Tanaka-kun: ちょっと コーヒー でも 飲んでかない?
Chotto kōhii demo nonde kanai?
 a little coffee or something won't you drink and go
"Would you like some coffee or something (before you go)?" (PL2)

- *chotto* = "a little" or "for a short time/briefly."
- *demo* = "or something/or the like."
- *nonde kanai* is short for *nonde ikanai (ka)*, literally "won't you drink and go?" *Nonde* is from *nomu* ("drink") and *ikanai* is the plain/abrupt negative of *iku* ("go").

Tanaka-kun: 大丈夫 だ よー、
Daijōbu da yō.
 safe/all right is (emph.)

なーんにも しない から。ホント ホント...

Nānni mo shinai kara. honto, honto...
 anything won't do because really really

"It's all right... I won't try anything. Really, I swear..." (PL2)

- *nānni mo* is an exaggeration of *nani mo* ("[not] anything") for emphasis.
- *shinai* is the plain/abrupt negative of *suru* ("do").

Tanaka-kun: もし ヘンな こと したら...
Moshi hen na koto shitara...
 if/supposing strange/out of line thing if do

"If I get out of line..."

ハチ公 の 上 に またがって

Hachikō no ue ni matagatte
 (name) ('s) top on straddle/sit astride

岸壁 の 母 を ハダカで唄ってやるよー。

"Ganpeki no Haha" o hadaka de utatte yaru yō.
 quay/wharf of mother (obj.) naked sing for you (emph.)

I'll straddle Hachikō and sing 'Mother on the Quay' naked." (PL2)

Sound FX: ガチャ...

Gacha

(click of key in lock)

- *shitara* = conditional ("if") form of *suru*.
- *Hachikō* is a famous statue of a dog outside Shibuya train station in Tokyo—a popular rendezvous spot.
- *matagatte* is the *-te* form of *matagaru*, "straddle/sit astride." The *-te* form is a connector ("and") to the next clause.
- *Ganpeki no Haha* is a popular fifties ballad about a mother standing on the quay, waiting for her son's return.
- *utatte yaru* = "sing (for you)"; *utatte* is from *utau* ("sing"), and *yaru* means "give to/do for (an equal/subordinate)."

Date: あげる。

Ageru.

"I'm yours." (PL2)

Tanaka-kun: やめてー、やめてくれー！

Yamete, Yamete kure!

"Stop, please stop!" (PL2)

- *ageru* is literally "give (to you)."
- *yamete* is the *-te* form of *yameru*, "stop/quit." *Kure* after a *-te* form makes an abrupt request or relatively gentle command, and lengthening the final vowel gives a pleading tone.

LIVING GAME りびんぐげ

by
**Hoshisato
Mochiru**

星里
もちる

Living Game is a story about two young Tokyoites, Fuwa and Izumi, and their search for a home. Housing problems in Tokyo may seem a bit dry as a theme, but it has struck a chord with readers: the series, which first appeared in the weekly manga magazine *Big Comic Spirits* in October 1990, now fills ten *tankōbon* (separately published collections) and is responsible for launching Hoshisato Mochiru as one of Japan's major manga artists.



Fuwa Raizō
works in a
small, crowded
office and lives
in a tiny one-
room apartment.
He longs for
open space.

This dream
seems realized
when he finally
moves into a
bigger apartment
and his company
prepares to
move into a new
spacious office.



Neither proves to be what he expected, however. An earthquake damages the new office building just as Fuwa and his coworkers are about to unload the moving van. Fuwa's apartment is nearby and quickly becomes a temporary storage site.

The company president explains that they can't afford the deposit on a new office space until they get the one back from the damaged building, but it's tied up in a dispute over responsibility for the faulty construction. Fuwa's apartment becomes the only option. Not only does he lose the open space of his new apartment, but now his "office" is just as crowded as before.



Meanwhile, the president announces that she has hired the daughter of an old friend. The girl, Hiyama Izumi, is only 15 years old. Normally she would be starting her first year of high school, but she has lost all interest in school due to a long history of family problems that have made her feel unwanted and alone.



Izumi has some trouble finding an apartment because nobody wants to rent to someone so young, but she finally finds a place of her own. Although it's in a run-down building and in a seedy part of town, she is happy to begin setting up her new home.

Fuwa treats Izumi like a little sister, and despite his frustration at having no elbow room, things go relatively smoothly. Nonetheless, Fuwa and his co-workers continue to dream of what it would be like to own a house.

Soon after she moves in, however, the building becomes slated for demolition to make way for a new development project, and she is evicted. Having nowhere to go, she is completely distraught—until Fuwa offers to let her stay temporarily at his apartment/office.

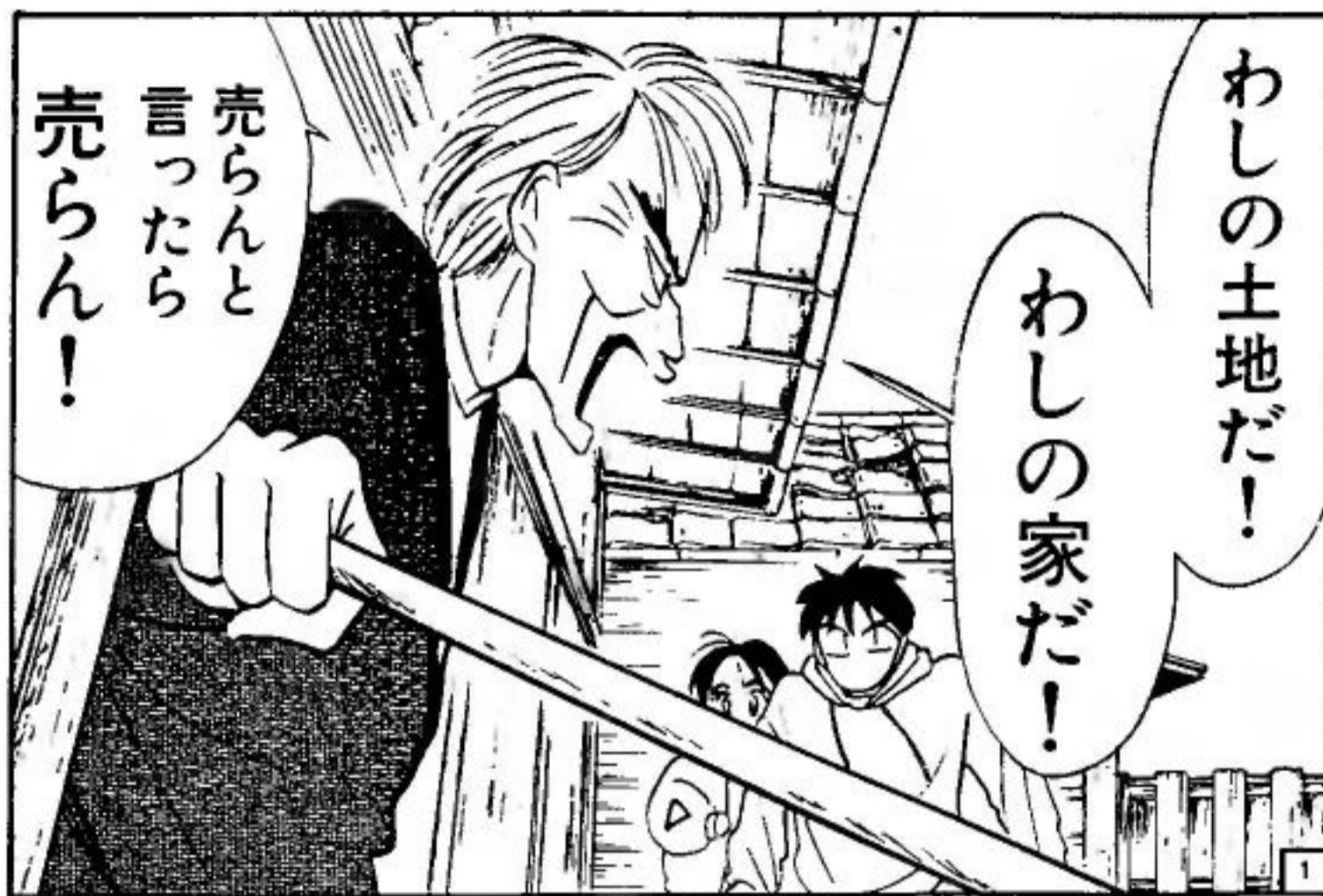


Part of Izumi and Fuwa's job involves delivering packages to an elderly man named Tanokura who lives in a conspicuously old house. The price of the land the house sits on has sky-rocketed over the years, but Tanokura refuses to sell. He is quite stubborn and Fuwa often argues with him about moving out, both because it's dangerous for an old man to live alone, and because it seems ridiculous for one person to take up so much space—an apartment building on the same lot could provide apartments for many more people.

Izumi, however, feels that a person's own home is more important than relieving some housing crunch. She is worried about Tanokura living alone, and this, combined with a growing concern that she may be interfering with Fuwa's love life, makes her decide to ask Tanokura if she can live with him.



Hoshisato Mochiru (b. 1961), author and artist of *Living Game*, is originally from Kitakyushu City in Fukuoka Prefecture but now lives in Hotani City in the Tokyo metropolis. His debut work was *Kiken ga Walking* (1986). Other titles include *Cocktail Ponytail*, *Ikibata Shufu Ranburu*, *Häfu na Bun Dake*, and *Wazuka Itchomae*.



1	<p>Tanokura: わし の 土地 だ! わし の 家 だ! 売らん と 言ったら 売らん! <i>Washi no tochi da! Washi no ie da! Uran to ittara uran!</i> I/me 's land is I/me 's house is won't sell (quote) if say won't sell "It's my land! It's my house! When I say I won't sell, I mean I won't sell!" (PL2)</p>
2	<ul style="list-style-type: none"> • <i>washi</i> is a word for "I/me" used mostly by middle-aged and older men. <i>No</i> is possessive, so <i>washi no</i> = "my mine." • <i>uran</i> is a contraction of <i>uranu</i>, an archaic form of "<i>uranai</i>," which is the negative of <i>uru</i> ("sell/will sell"). • <i>ittara</i> is a conditional "if/when" form of <i>iu</i> ("say"). Saying "<i>～ to ittara ～</i>," with the same verb at both ends, makes an expression for "when I say ～, I mean ～."
2	<p>Developer: 冷静に 冷静に、 話しましょう。 <i>Reisei ni reisei ni, hanashimashō.</i> calmly calmly let's talk "Now, let's talk about this calmly. Calmly." (PL3)</p>
3	<p>T's Daughter: そ う で す よ、 お 父 さ ん。 <i>So desu yo, otōsan.</i> that way is (emph.) father "That's right, Father." (PL3)</p>
3	<ul style="list-style-type: none"> • <i>reisei</i> is a noun referring to "calmness/composure/presence of mind"; adding <i>ni</i> makes it an adverb. • <i>hanashimashō</i> is the volitional ("let's/I shall") form of <i>hanashimasu</i>, the PL3 form of <i>hanasu</i> ("speak/talk/discuss").
3	<p>FX: ヒュン <i>Hyun</i> Whirr (sound of cane whirling through the air)</p>
4	<p>Tanokura: 帰 一 れ 一 つ !! <i>Kērē!</i> go home/leave "Scram!!" (PL2)</p>
4	<ul style="list-style-type: none"> • <i>kērē</i> is a slang variation of <i>kaere</i>, the abrupt command form of <i>kaeru</i> ("go home/leave"). This is the verb used when asking an unwanted visitor to leave one's home or place of business, so the abrupt command form is like saying "Go away!/Get outta here!/Off my property!/Scram!"
4	<p>FX: ゼえ ゼえ <i>Ze ze</i> (gasping/wheezing) (heavy breathing)</p>



5

Man: やれやれ、まったく 聞く 耳 持ってないって 感じです ね。
Yare-yare, mattaku kiku mimi mottenai tte kanji desu ne.
 (exasp.) completely listening ears not have (quote) feels/seems like (colloq.)
 "Good grief, it's as if he's completely without ears to hear, isn't it?"
 "**Good grief, it's like talking to a brick wall.**" (PL3)

FX: ぶつ ぶつ
Butsu butsu
 (effect of grumbling/grousing under his breath)

T's Daughter: 本当に 申しわけございません、言い聞かせます から。
Hontō ni mōshiwake gozaimasen, iikikasemasu kara.
 truly/really (apology) will remonstrate with him because/so
 "**I'm really terribly sorry. I'll speak to him and make him come around . . .**" (PL4)

FX: ぺこ ぺこ
Peko peko
 (effect of bowing two or more times in apology)

- *yare-yare* is a verbalized "sigh" of exasperation.
- *mottenai* is a contraction of *motte inai*, negative of *motte iru* ("have/has"), from *motsu* ("possess").
- *tte* is a colloquial equivalent of the quotative *to iu*, which indicates that the preceding is the specific content of what follows. So in this case it marks *mattaku kiku mimi mottenai* ("is completely without ears to hear") as the content of *kanji desu* ("feels/seems like").
- *mōshiwake gozaimasen* is a very polite and formal apology. It literally means "I have no excuse," but is essentially equivalent to any formal apology: "I'm terribly sorry/I deeply regret ~." *Hontō ni* adds emphasis.
- *iikikasemasu* is the PL3 form of *iikikaseru*, which implies speaking to someone to admonish him or to persuade him to do something.
- *kara* ("because/so") here implies "so don't worry."

6

Man: 頼みました よ。
Tanomimashita yo.
 requested (emph.)
 "**I'm counting on you.**" (PL3)

FX: ぶつ ぶつ ぶつぶつ
Butsu butsu butsu butsu
 (effect of grumbling/grousing under his breath)

T's Daughter: 本当に どうも。
Hontō ni dōmo.
 truly/really (apology)
 "**I'm really so sorry.**" (PL3)

- *tanomimashita* is the PL3 past form of *tanomu*, which means "ask/request (a favor)," and *yo* adds emphasis. *Tanomimashita yo* addressed directly to a person essentially means "I've asked for this favor, and I'm counting on you."
- *dōmo* is actually only an intensifier, but its use with expressions of apology, thanks, greetings, etc., has made it an all-purpose shorthand for those same expressions. Here she's essentially repeating her apology.

7

Fuwa: あの . . .
Ano . . .
 (interj.)
 "**Excuse me . . .**" (PL3)

T's Daughter: はい?
Hai?
 "**Yes??**" (PL3)

- *ano* is a hesitation word similar to "uhh/um," but it usually feels quite a bit more polite. It's often used to get someone's attention, essentially like "excuse me."

- *wa* to mark *koko no tochi* as the sentence topic has been omitted.
- the third *no* here is the only straightforward possessive ("the individual's land" → "his own land"), but it may be easiest to think of the other two the same way: "this place's land" → "the land here"; "the Tanokuras' grandpa/old man" → "Old Man Tanokura."

8

Fuwa: ここ の 土地 田之倉 の じいさん 個人 の 土地 なんですか?
Koko no tochi, Tanokura no jiisan kojin no tochi na n desu ka?
 this place/here 's land (surname) 's grandpa individual 's land (explan.-?)
 "**Is the land here Old Man Tanokura's??**" (PL3)

T's Daughter: あなた方 は!
Anata-gata wa?
 you-(plur.) as for
 "**Who are you people??**" (PL3)

Fuwa: じいさん に いつも 仕事 で 世話 になってる もの です。
Jiisan ni itsumo shigoto de sewa ni natteru mono desu.
 grandpa/old man by always work in connection with are receiving help person/people is/are
 "We are people who are always receiving help from the old man in connection with work."
 "**The old man has been doing some work for us.**" (PL3)

- *anata* = "you," and the suffix *-gata* is a relatively polite plural-maker for names and other words referring to people → *anata-gata* = "you people." Given the context, adding the topic-marker *wa* with the intonation of a question is enough to make it clear that she wants them to identify themselves.
- *sewa ni natteru* is a contraction of *sewa ni natte iru*, from the expression *sewa ni naru* meaning "receive help/aid/favor" (*sewa* = "help/aid/favor"). *Jiisan ni itsumo shigoto de sewa ni natteru* is a complete thought/sentence ("[we] are always receiving help from the old man in connection with work") modifying *mono* ("person/people").



はあ?

11

あ、なんとかいう宛て名書きの……

はい。

10



14

13



そんな
言い方つて!

15



10

T's Daughter: ああ、 なんとか いう 宛て名書き の...
 Å, nantoka iu atena-gaki no...
 (interj.) something or other called addressee writing of

"Oh yes, that whatchamacallit envelope-addressing (company)." (PL3 implied)

Fuwa: はい。
 Hai.

"Yes." (PL3)

- *nantoka* = "something/somehow/some kind or other." *Nantoka iu* = "called something or other"; "company" is implied as the object.
- *atena* refers to the "address" on a letter or package, and *-gaki* is from *kaku* ("write"; *k* changes to *g* for euphony in combinations), so *atena-gaki* = "writing addresses" → "addressing envelopes."

11

T's Daughter: あんまり お父さん に 仕事 世話しないで ください。
 Anmari otōsan ni shigoto sewa shinaide kudasai.

[not] much father to work don't provide please
 "Please don't provide my father with much work."

"I'd rather you didn't give my father too much work." (PL3)

- *anmari* is a colloquial *amari*, which before a negative means "not much."

Fuwa: はあ?
 Hā?

"Oh?" (PL3)

- *sewa shinaide* is the *-te* form of *sewa shinai*, negative of *sewa suru*, which means "provide/arrange for." *Kudasai* after the *-te* form of a verb makes a polite request, "please (do the action)"—or if the verb is negative, "please don't (do the action)."
- *o*, to mark *shigoto* ("work") as the direct object of *sewa shinaide kudasai*, has been omitted, as is often done in colloquial speech.

12

Fuwa: 世話しないで って、 なにか 理由 でも?

Sewa shinaide tte, nanika riyū demo?
 don't provide (quote) something reason or something

"Not give him work? Is there any particular reason?" (PL3 implied)

- in this case the quotative *tte* is a colloquial equivalent of *to iu no wa* ("as for your saying ~").

13

T's Daughter: へんに 生活できちゃう もの だ から、 いうこと 聞いてくれなくて。

Hen ni seikatsu dekitchau mono da kara, iu koto kiite kurenakute,
 strangely is able to make living-(regret) thing is because things [I] say won't listen to me-and
"Since he manages to make his own living, he won't listen to what I say." (PL2)

Fuwa: はあ? 仕事して 生活して いったい なに が...?

Hā? Shigoto shite seikatsu shite ittai nani ga...?
 yes work-and make a living-and (emph.) what (subj.)

"Oh? Well, what on earth is wrong with working and making a living?" (PL3)

- *hen* refers to something that is "strange/out of the ordinary," and *hen ni* is its adverb form. The implication here is that it's not preferable or desirable, in the speaker's view, for Tanokura to be able to support himself.
- *seikatsu* refers to one's "life" in the sense of how one "gets by" from one day to the next. *Seikatsu dekitchau* is a contraction of *seikatsu dekite shinau*, from *seikatsu dekiru*, the potential ("can/be able to") form of *seikatsu suru* ("live/get by" or "make a living"). *Shinau* adds to the feeling that the speaker considers the action undesirable or regrettable.
- *mono* ("thing") is frequently used as an explanatory form, so the combination with *da kara* ("because it is") can altogether be thought of as meaning "because."
- *kiite* is the *-te* form of *kiku* ("listen"), and *iu koto (o) kiku* (lit. "listen to what [someone] says") is an idiomatic expression meaning "obey."
- *kurenakute* is the *-te* form of *kurenai*, negative of *kureru*, which after the *-te* form of a verb implies the action is done for or to the speaker. Using the *-te* form here essentially implies "and that's a problem."
- *shigoto* is a noun meaning "work," and *shigoto shite* is the *-te* form of its verb form, *shigoto suru* ("to work").

14

T's Daughter: 余計な こと しないで って 言ってる んです!

Yokei na koto shinaide tte itteru n desu!
 excessive/gratuitous thing don't do (quote) am saying (explan.)

"I'm asking you to mind your own business!" (PL3)

- *yokei na koto shinaide* is from the expression *yokei na koto (o) suru* (lit., "do something excessive/uncalled for"—i.e., meddle or involve yourself where you're not wanted); *shinaide*, the negative *-te* form, makes it a relatively gentle prohibition: "don't ~."

15

Izumi: そんな 言い方 って!

Sonna ii-kata tte!
 that kind of way of saying (quote)

"What's that supposed to mean?!" (PL2)

Fuwa: よせ って!

Yose tte!
 stop it (emph.)

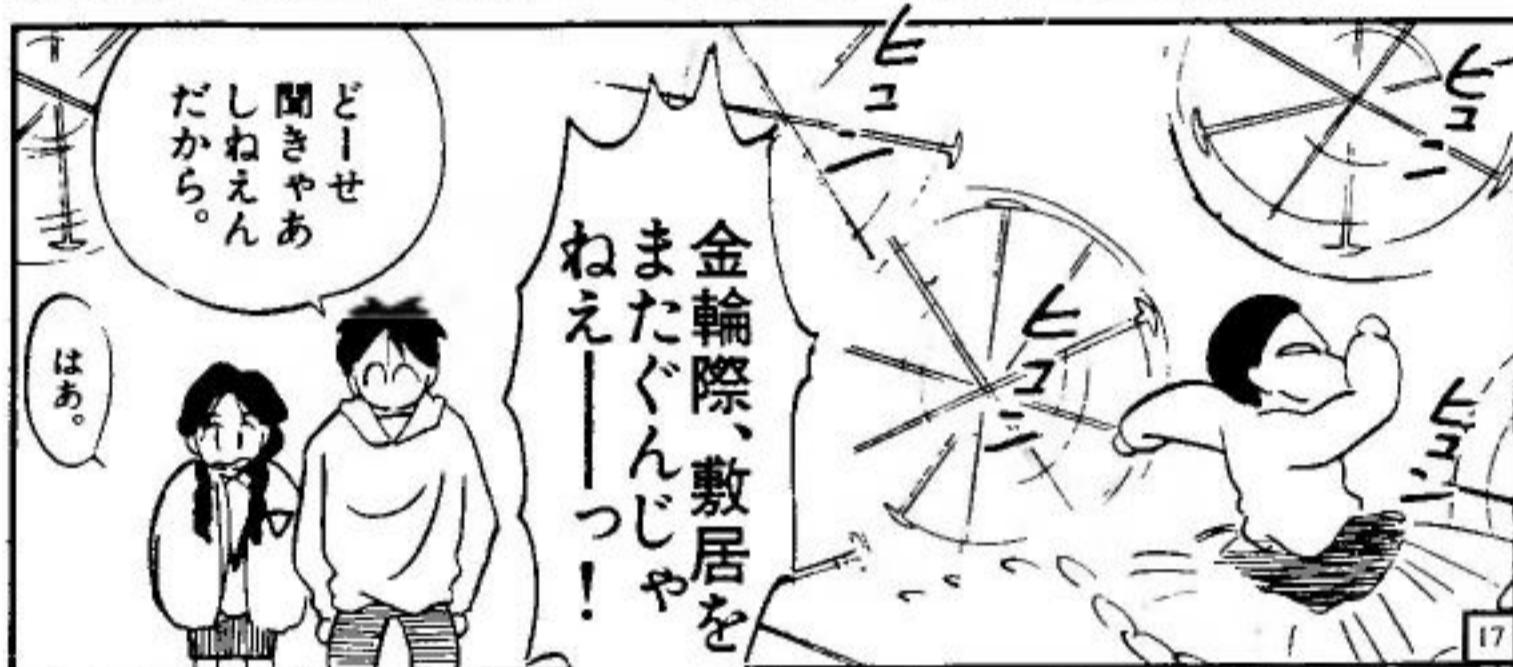
"Don't!" (PL2)

EX: むぐ むぐ

Mugu mugu

(effect of trying to speak through Fuwa's hand)

- *ii* is the stem of *iu* ("say"), and *-kata* is a verb suffix meaning "way/method of," so *ii-kata* = "way of saying." The full expression is *sonna ii-kata tte nai deshō*. It can refer to tone of voice or choice of words or anything else about the way something was put.
- *yose* is the abrupt command form of *yosu* ("stop/quit/desist"), and the quotative *tte* here can be thought of simply as emphatic.



16

Izumi: だって、まるで 働くの が 悪い みたいに!
 Datte, marude hataraku no ga warui mitai ni!
 but exactly/almost working (subj.) bad/evil as if it is
“But (she talks) almost as if working is bad!” (PL2)

Fuwa: まあまあ、ほっとけ って。

Mā mā, hattoke tte.
 (interj.) let it be (quote)

“Yeah, well, just let it go.” (PL2)

T’s Daughter: お父さん! 夕方に は 耕一 兄さん が 上京してきます から あとでまた 寄ります よ。
 Otōsan! Yūgata ni wa Kōichi niisan ga jōkyō shite kimasu kara ato de mata yorimasu yo.
 father in the evening as for (name) brother (subj.) will come to Tokyo because/so later again will stop by(emph.)
“Father, Kōichi will be coming up to Tokyo this evening, so I’ll stop by again later.”

- *datte* is a conjunction often used when protesting or making excuses about what has just been said: “but ~.”
- *marude* emphasizes forms like *mitai* (*da/desu/na/ni*) or *yō* (*da/desu/na/ni*), which mean “is like/as if.” The emphatic meaning can range from “exactly like” to “much/almost/practically like.” *-Mitai ni* is the form used when modifying a verb, and here a verb like *iu* (“say”) is understood.
- *hataraku* means “to work,” and *no* is a nominalizer, making it into a noun that refers to the act of “working.” *Ga* marks this noun as the subject of *warui* (“is bad”).
- *mā mā* is a gentle-sounding interjection that’s used to try to calm someone down: “now, now/easy now/yeah, yeah.”
- *hattoke* is a colloquial contraction of *hatte oke*, the abrupt command form of *hōtte oku* (“leave be/ignore”).
- the colloquial quotative *tte* is essentially for emphasis here. Sometimes this use can be translated as: “~, I say/~, I tell you,” but in this case the emphasis is somewhat lighter than that, being tempered by the *mā mā*.
- *Kōichi niisan* is literally “older brother Kōichi”; it’s quite common to address or refer to one’s older siblings by name plus title (*niisan, nēsan*), but younger siblings are referred to only by name.
- *jōkyō*, written with the kanji for “up” and “capital,” refers to traveling “up” to Tokyo from any outlying area, north, south, east, or west (more than commuting distance is assumed). *Kuru* after the *-te* form of a verb makes it clear that the action moves toward the speaker, so in this case it tells us that the speaker is in Tokyo. “Kōichi will come traveling up to Tokyo” → “Kōichi will be coming to Tokyo.”
- *yorimasu* is the PL3 form of *yoru* (“drop in/stop by”).

17

FX: ヒュンヒュンヒュンヒュン

Hyun hyun hyun hyun

Whirr Whirr Whirr Whirr

(effect of canes whirling through air)

- *kanrinzai* is actually a Buddhist word, but it can be used colloquially to very strongly emphasize negatives: “not for life itself/not in all the world/never until doomsday.”

Tanokura: 金輪際、 敷居 を
 Konrinzai, shikii o
 never/on no account threshold/doorsill (obj.)

またぐ ん じゃねえーっ!

matagu n ja nē!

step over/cross (explan.) is not

“Don’t you ever cross my threshold again!” (PL2)

- *n ja nē* is a rough colloquial variation of *n(o) ja nai*, which spoken sharply after a non-past verb makes a strong/abrupt prohibition or negative command.

- *kikyā shinē* is a colloquial variation of *kiki wa shinai*, literally “as for listening, won’t do,” an emphatic way of saying “won’t listen.”

- *n da kara* essentially means “because/so”; he’s explaining why he told her to “let it go.”

- *hā* is a listener response word (like *hai* or *ē*) that typically expresses a feeling of uncertainty, especially in informal situations like this. Here she’s acknowledging that he may be right in a rather tentative way. (With the intonation of a question, *hā?* feels like a puzzled “Oh? I’m not sure I follow.” See p. 57)

18

FX: はあ はあ はあ

Hā hā hā

(effect of heavy breathing)

- *mattaku* (literally “completely/entirely”) is often used as an exclamation of exasperation.

T’s Daughter: まったく～!

Mattaku!

(exasperation)

“Sheesh!” (PL2)

19

T’s Daughter: ふん。

Fun!

“Hrumph!” (PL2)

- *nbe da* is a variation of *be/bē (da)/akkanbē*, the standard sound associated with sticking your tongue out at someone in taunting defiance.

Fuwa: んべ だ。

Nbe da.

nyah is

“Nyahhh.” (PL2)

TO BE CONTINUED

Sarariiman Senka

Sarariiman is a word coined by the Japanese from the English words "salary" and "man." It refers to salaried, white-collar male employees of a company.

Senka means "specialized course," and is essentially equivalent to "seminar."

Sarariiman Senka is a manga that takes a light look at the world of Japanese businessmen, usually from the perspective of the older, more established ones. It appears regularly in the weekly magazine *Shūkan Gendai*, a publication targeted at salarymen.

東海林さだお

by Shōji Sadao

サラリーマン専科

1 Wife:

Dewa, tsugu wa yo.

"OK, I'm going to pour." (PL2)

- *dewa*, often contracted to *ja*, is a conjunction meaning "in that case/then/well."
- *tsugu* = "pour (into)/fill (with liquid)."
- *wa yo* provides distinctly feminine emphasis.

2 Sound FX:

Jobo jobo

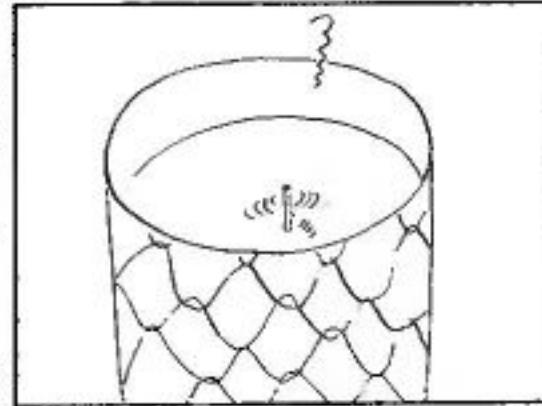
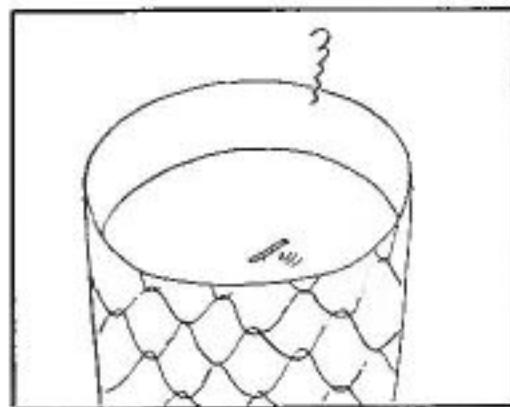
(sound of pouring tea)

3 Wife:

Tatta!

"It stood!" (PL2)

- *tatta* is the plain/abrupt past form of *tatsu* ("[something/someone] stands").



1 Husband:

Uchi wa nē, asa chabashira ga tatsu to nē...

“At our house, if a tea stem stands in the morning, . . .”

- *uchi* literally means “inside/within” but is used frequently to refer to one’s own family, company, or other group.
- *ne* or *nē* in the middle of a sentence is a kind of verbal pause. We sometimes use English expressions like “you know/you see/I mean/like” as rough equivalents, but here both instances feel like he’s simply punctuating his sentence with heavy sighs.
- *chabashira*, written with kanji for “tea” and “pillar” and generally used in the expression *chabashira ga tatsu*, refers to “tea stalks/twigs” that float upright in a cup of tea instead of on their side. Such “standing tea stalks” are considered a sign of good luck.
- *to* after a plain, non-past verb can make a conditional “if/when” meaning.



2 Husband:

sono yoru wa / o-tsutome!
“that night I have to do my duty.”
“that night I’m expected to perform.”
(PL2)

- *o-* is honorific, and *tsutome* is the noun form of *tsutomeru* (“serve/attend to one’s duties”).

3 Husband:

Mattaku hen na torikime shichatta yo.
“It’s really a strange agreement I made.”
“I sure got myself into a weird arrangement.” (PL2)

- *mattaku* here serves both to express a feeling of frustration or exasperation and to emphasize *hen na* (“strange/odd/bizarre”).
- *torikime* = “agreement/arrangement.”
- *shichatta* is a contraction of *shite shinatta*, the *-te* form of *suru* (“do/make”) and the plain/abrupt past form of *shimau*, which after the *-te* form of a verb implies the action was regrettable or undesirable. The particle *o*, to mark *torikime* as the direct object of *shichatta*, has been omitted.
- *yo* is for emphasis.



4 Husband:

*Tadaima—
“I’m home.”* (PL2)

Wife:

*Okain nasai!
“Welcome home, dear!”* (PL3)

- *tadaima* literally means “right now/just now,” but it’s also the standard greeting used when returning home. It is actually an abbreviation of *tadaima kaerimashita* (“I have just now returned home”).
- *okain nasai* (or often *okaen nasai*) is a contraction of *okaeri nasai*, a relatively gentle command form of the verb *kaeru* (“return home”), so it is literally the command “go home/come home.” With the honorific prefix *o-*, this command form is the

standard greeting given when someone arrives home: “Welcome home/Welcome back.” Informally it’s often shortened to *okaeri*.

5 Husband:

Ashita kara o-cha wa kore ni shinai ko?
“As for our tea, from tomorrow, how about we make it this?”
“Starting tomorrow, how about we switch to this kind of tea?” (PL2)

- *kara* = “from”; *ashita kara* = “from tomorrow.”
- *cha* = “tea”; *o-cha*, with the honorific prefix *o-*, typically means “green tea”—though it can also be used as a more generic word for any kind of tea.
- *shinai* is the negative of *suru* (“do/make”). *~ ni suru* is an expression literally meaning “make (it) into ~,” and it’s often used when speaking of making changes → “change/switch to ~.”
- negative questions are used to make suggestions: “how about ~?/why not ~?”

On Box:

*Sencha Tii-pakku
Sencha Tea Bags*

- *sencha* is a kind of green tea, and *tii-pakku* is a katakana rendering of “tea pack.” *Tii-pakku* typically refers to large-sized tea bags for a teapot, while those for individual cups are called *tii-baggu* (the katakana rendering of “tea bag”).

Title:

Sararüman Senka
Salaryman Seminar

1 Arrow:

Teinen taishoku shita bakari

Has just retired

- *teinen* refers to the standard retirement age set by companies under Japan's lifetime employment system, so *teinen taishoku* literally means "retirement at retirement age" (vs. retirement at an earlier time, due to personal or unusual circumstances). Until the '80s, the retirement age was typically 55, but now a majority of companies have raised it to 60. Most "retirees" of this age still need earned income to support themselves, so they typically take lesser jobs and continue working until at least age 65.
- *taishoku shita* is the plain/abrupt past form of the verb *taishoku suru* ("retire"), and *bakari* after a verb's past form makes an expression meaning "just did ~."

2 FX:

Joro joro

(sound of water "gurgling" from sprinkling can)

- as it happens, the Japanese name for a "sprinkling can" is *joro* (如露) or *jōro* (如雨露), but the word is thought to derive from the Portuguese *jorro* or *jarra* rather than from the sound associated with sprinkling.

3 Retiree:

Sate . . . to.

"Let's see . . ."

- *sate* (with or without the quotative *to*) can be used either when one is about to begin a predetermined action ("well now/well then"), or when one is contemplating what action to do ("hmm/let's see").

4 Retiree:

Kore wa hi no ataranai tokoro de nagai aida gaman saseta kora . . .

"I made this one suffer in the shade for a long time, so . . ."

- *ataranai* is the negative of *ataru* ("[something] hits/strikes"). *Hi no (= ga) ataranai*, literally "sun does not hit," modifies *tokoro* ("place"); *no* often replaces the subject-marker *ga* in modifying clauses.
- *gaman suru* = "endure/put up with," and *gaman saseta* is its past causative form ("made [it] put up with"—i.e., "made [it] suffer" through less than ideal conditions).
- *kara* = "because/so"; the sentence continues to the next panel.

5 Retiree:

... *koko e hikiagete yarō*.

"I think I'll bring it up here."

- *hikiagete* is the *-te* form of *hikiageru* ("draw/pull up"), and *yarō* is the volitional ("let's/I shall/I think I'll") form of *yaru*, which after a

サラリーマン専科



-te form verb implies the speaker will do the action for someone (here, something) else's benefit.

Retiree:

Kore wa hi no ataru tokoro de zutto ii omoi o shite ita kura . . .

"This one has been enjoying itself in the sunshine all this time, so . . ."

(PL2)

- *hi no ataru tokoro* (lit., "place where the sun hits/shines") is an idiomatic phrase similar in meaning to "in the spotlight." *Hi no ataranai tokoro* (see above) is the opposite.
- when not speaking of a specific period of time, *zutto* means "for a long time/all along" → "all this time."
- *ii* = "good/fine" and *omoi* is the noun form of *omou* ("think/feel"), so *ii omoi* is literally "good thoughts/feelings." *Shite ita* is the past form of *shite iru* ("is doing"), from *suru* ("do"), and *ii omoi o suru* is an idiomatic expression for "have a pleasant experience/enjoy good times."

1 **Retiree:**

... *kondo wa koko de shibaraku shinbō shinasai.*
"now suffer here for a while."
"now you can take your lumps here for a while." (PL2)

- *shibaraku* refers to an indefinite period of time, ranging from "a moment" to "a while/a long time," depending on the context.
- *shinbō shinasai* is a relatively gentle command form of *shinbō suru*, a synonym for *gaman suru*, seen above. The basic meaning is "endure/persevere/tolerate," so when we use "suffer," it's again in the sense of "put up with." Since it's a command form, using *-nasai* gives the effect of directly addressing the plant: "you."



2



1

2 **Retiree:**

sō shite da na . . .
"And then, let's see . . ." (PL2)

- *sō shite* is a conjunctive phrase essentially meaning "doing that/having done that." *Da + na* is a kind of verbal pause as he contemplates what his next action will be.



4



3

3 **Retiree:**

kore o . . .
"this one . . ."



5

5 **Retiree:**

soko de shibaraku hiyameshi kuttero,
"You can eat cold rice there for a while!" (PL1-2)

Retiree:

Zama miro, hi hi hi hi.
"So there! Heh heh heh heh." (PL1-2)

Wife:

Mata jinji idō-gokko yatten no kai?
"Are you playing personnel shake-up again, dear?" (PL2)

- *hiyameshi* = "cold (cooked) rice."
- *kuttero* is a contraction of *kutte iro*, an abrupt command form of *kutte iru* ("be eating"), from *kuu* (an informal word for "eat").
- *hiyameshi o kuu* (lit. "eat cold rice") is an idiomatic expression meaning "be placed/kept in a low position."
- *miro* is the abrupt command form of *miru* ("look at"), and the expression *zama miro* (or often *zamā miro*) literally means "see/look at the predicament (you find yourself in)." It's essentially a phrase used to rub in your

listener's misfortune, including when the speaker is himself the cause of the misfortune. Some rough English equivalents are "See what you get?/So there!/What did I tell you?"

- *jinji* = "personnel," *idō* = "shift/resuffle/shake-up," and *jinji idō* refers to the reassignment of personnel within a corporation. Large Japanese firms like to have their employees experience a wide variety of jobs within the company as they rise through the ranks, and many have regular (annual or semi-annual) "shake-ups" in which large numbers of workers are reassigned all at once.
- *-gokko* is a suffix referring to "pretend play," and *suru* or *yaru* can be added to make a verb ("do/engage in pretend play of ~" → "play a game of ~"), so *jinji idō-gokko (o) yaru* = "play personnel shake-up." (Cf. *dorobō* = "robber," and *dorobō-gokko (o) suru* = "play cops and robbers"; *chambara* = "swordplay," and *chambara-gokko (o) suru* = "play samurai warrior.")
- *yatten* is a contraction of *yatte iru* ("is/are doing"), from *yaru*, an informal word for "do."
- *no* here is the explanatory *no* and *kai* is an informal equivalent of the question particle *ka*, with a softer, friendlier tone.



取締役 平並次郎

Director
HIRA NAMIJIRŌ Part 4

In Parts 1–3:

At the opening of the story, the Board of Directors at the Daitoku Automobile Corporation is locked in a bitter dispute over the appointment of a new director. The board is evenly split between two factions—the chairman's and the president's—and whoever is given the post will tip the balance. A misconstrued message from the company's founder, who is on his deathbed, ultimately results in the appointment of Hira Namijirō—a nobody from a remote branch office.



Hira is a genial, unpretentious man who has no regard for office politics, and is not about to align himself with a faction. When both sides realize this, they finally agree on one thing: as soon as the founder dies, Hira will be fired. Just as they are giving Hira the bad news, a breathless employee runs in to announce that Icepocca, chairman of the US auto company Chrosler, has come to Japan to force the sale of his auto parts to Daitoku, which had previously turned them down.



None of the senior directors are willing to go to the restaurant to meet with Icepocca—a huge, intimidating man known for his drunken rampages—and so they send Hira in their stead. Genial as ever, Hira does his very best to engage Icepocca in an open discussion about US–Japan trade. But, alas, he cannot keep him from getting drunk and belligerent. Soon, Hira finds himself aloft on the Chairman's back playing a little game in which the Chairman pretends to be an American car—a very fast, very powerful driving machine. Thrown hither and thither, Hira ends up taking quite a beating. The next morning, Hira comes into work swathed in bandages, only to find that Icepocca is there, and is demanding to see him.

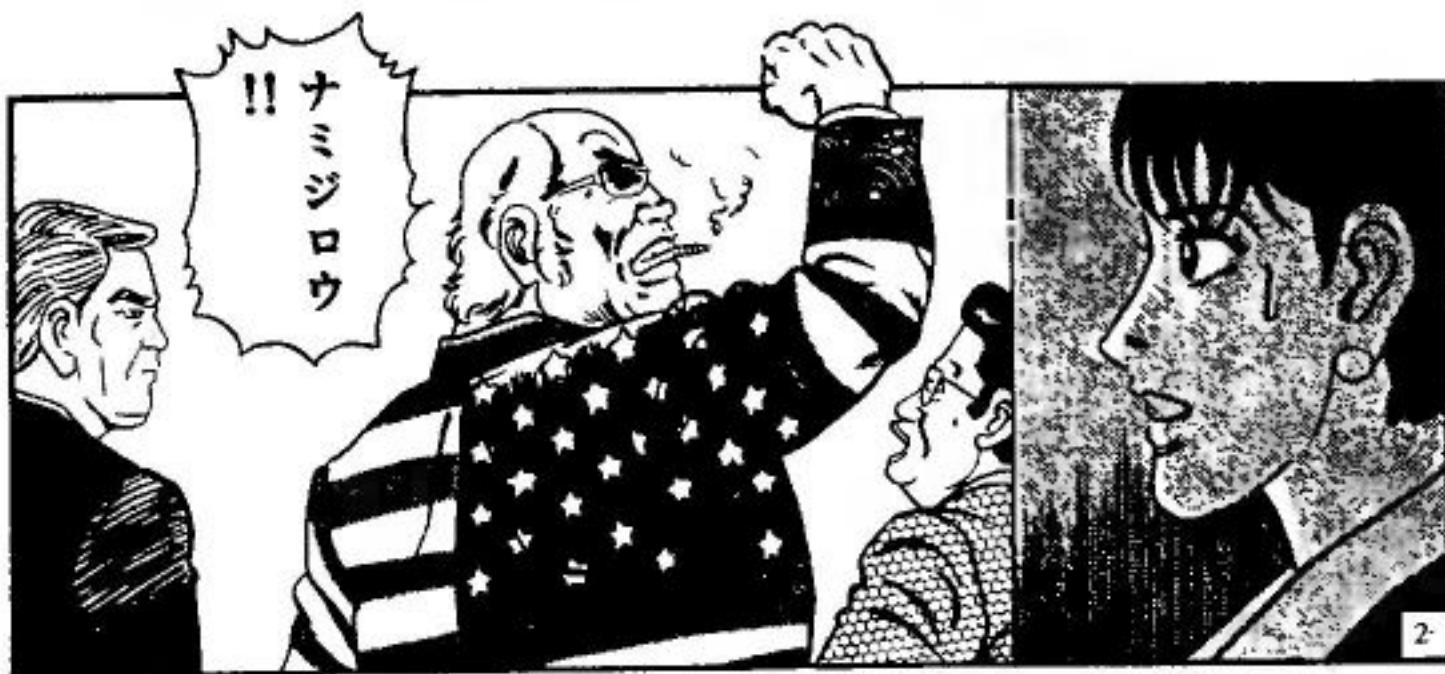
1

Sign: 経理課
Keiri-ka
accounting section
Accounting

Sound FX: ドカ ドカ ドカ
Doka doka doka
(effect of a group of people making a thundering entrance)

Icepocca: ナミジロウ ハ ドコ ダ!!
Namijirō wa doko da?!
(given name) as for where is
“Where's Namijirō??” (PL.2)

- asking a question with *da* is masculine and fairly rough, as is Icepocca's overall behavior here (i.e., marching into corporate offices and demanding to see someone using that person's given name).



2



3



4

何い
つ!!
アイスピツカが
廊下に米国製の
自動車部品を
バラまきながら
来たあ!?

5

2

Icepocca: ナミジロウ!!
Namijirō!!
“Namijirō!!” (PL2)

3

Secretary: アイスボッカ 会長 だ わ! 平 取締役 の 名 を 叫んでいる!!
 (thinking) *Aisupokka Kaichō da wa! Hira Torishimariyaku no na o sakende iru!!*
 (surname) chairman is (fem. colloq.) (surname) director/board mbr. 's name (obj.) is shouting
It's Chairman Icepocca! And he's shouting for Director Hira! (PL2)

- *kai* designates a group, and *-chō* means “head/chief official”; the group referred to in this case is a corporate board of directors, so *kaichō* = “chairman of the board.”
- *torishimariyaku* refers to a “director” on the corporate board of directors.
- *sakende* is the *-te* form of *sukebu* (“shout”), and *iru* (“be/exist”) after a *-te* form verb implies either that the action is in progress or that it has occurred, depending on the nature of the verb. Here it's the former: “is shouting.”

4

Secretary: 大変 だ!!
 (thinking) *Taihen da!!*
 terrible/troublesome is
This means trouble! (PL2)

- *taihen* refers to a “serious/terrible/troublesome situation,” and *taihen da* can be used as an exclamation on any occasion involving something perceived as troublesome, undesirable, or catastrophic.

5

Chairman Arai: 何イ～っ?!

Nanii-!?

what

アイスボッカ が 廊下 に 米国製 の 自動車 部品 を バラまきながら 来たあ?!
Aisupokka ga rōka ni Beikoku-sei no jidōsha buhin o baramaki-nagara kita?!
 (name) (subj.) hallway in American-made = car parts (obj.) scattering on the way came/has come
 “What?! Icepocca has come, scattering American-made car parts in the hall on the way?”
“What?! Icepocca's here?! And he's scattering American car parts in the halls?!” (PL2)

- an elongated exclamation of *nani* (“what”) is not equivalent to an English “wha-a-a-t?” of protest, but rather to a sharp “what?!” exclaimed in alarm or anger.
- *ga* marks *Aisupokka* as the subject of *kita*, the plain/abrupt past form of *kuru* (“come”; the long *ā* is exclamatory), so the basic sentence means “Icepocca came/has come.” He says it with the intonation of a question, so it becomes “(What?) Icepocca has come?”
- *Beikoku* is the kanji name for the United States. The suffix *-sei* appended to the name of a place means that is where something was “made/manufactured,” so *Beikoku-sei* = “American-made/made in America.” The same suffix appended to the name of a material means “made of ~.”
- *baramaki-nagara* is from *baramaku* (“scatter/strew [something] about”). The verb suffix *-nagara* implies that the action occurs at the same time as the next-mentioned action. When the second action represents a movement from one place to another, the meaning often becomes “do/did (the first action) along the way.”
- *rōka ni Beikoku-sei no jidōsha buhin o baramaki-nagara* (“while scattering American-made car parts along the way”) describes how Icepocca came. The particle *o* marks *jidōsha buhin* as the direct object—i.e., the “something” that is being scattered about; *ni* marks *rōka* (“hallway”) as the “destination” of the scattering action—i.e., where the parts end up.



6

Arai: 酔つとる のか?
 Yottoru no ka?
 is drunk (explan.-?)
“Is he drunk?!” (PL2)

Executive 3: そのように は 見受けられません が...
 Sono yō ni wa miukeraremisen ga...
 that way as for cannot gauge but
“He doesn’t appear to be ...” (PL3)

- *yottoru* is a contraction of *yotte oru*, equivalent to *yotte iru* (“is drunk”), from *you* (“become drunk”). Men in positions of authority often use *oru* in place of *iru*.
- asking a question with *no ka* is masculine, and can sound very abrupt. It asks for an explanation, similar to “is it that ~?”
- *sono yō ni* = “that way/in that manner.”
- *miukeraremisen* is the PL3 negative of *miukerareru*, the potential (“can/be able to”) form of *miukeru* (“take/gauge/judge [by appearances] to be”).
- *ga* literally means “but,” but here it’s used merely to soften the ending of his sentence.

7

Executive 3: 社長 も 会う ようです し、 会長 も 会われるしかない でしょう...
 Shachō mo au yō desu shi, kaichō mo awareru shika nai deshō.
 co. pres. also will meet seems/appears that (reason) chairman/you also must meet probably
“It appears the president will meet with him, so you probably have no choice but to do the same.” (PL4)

- ~ *yō desu* = “seems/appears to be the case that ~.”
- the executive refers to Arai by title (*kaichō*, “chairman”) in a situation where an English speaker would use “you.” Japanese speakers often use titles or names when English speakers would say “you.” It is impolite to use *anata* or any other pronoun when speaking or referring to a superior.
- *awareru* is a PL4 honorific form of *au* (“meet with”).
- *shika + a negative (nai or the -nai form of a verb/adjective)* basically means “only”; *shika nai* after a verb implies that doing that action is the only option: “must/have no choice but to ~.”

8

Door Plaque: 応接室
ōsetsu-shitsu
Reception Room

- *ōsetsu-shitsu* refers to a room where clients are received for business consultations. *-Shitsu* is a suffix meaning “room.”

9

Pres. Saotome: ハロー、アイスボッカ 会長、 お久しぶり です。
 Harō, Aisupokka Kaichō, o-hisashiburi desu.
 hello (name) chairman (hon.)-first time in long time is
 “Hello, Mr. Icepocca. It’s been quite a while.”

“Hello, Mr. Icepocca. It’s good to see you again.” (PL3)

- *hisashiburi* means “for the first time in a long time”; *o-* is honorific. The expression *o-hisashiburi desu*, literally implying “it is the first time in a long time that we meet,” is a common expression of greeting used when meeting someone after a long separation. Often it has the feeling of “It’s good to see you again.”



ますわよ！ まだ怒ってるん
大ケガさせられました。
ますわ：今度こそ
ますわよ！

叫んでいました。
きつと昨夜の応対を
平取締役の名を

「氷のボッカ」と
言われるアイス
ボッカ氏ですよ。

なんで私が
逃げなきや
かならないの
かね？

!! 逃げて下さい
平取締役

10

FX: ガシッ!
Gashi!
 (effect of Icepocca's powerful grip)

11

Saotome: うっ!
U!
 “Urk!” (grunt of pain)

12

Saotome: ああ… つづ…
Ā… tsutsu…
 (interj.) (exclam. of pain)
 “Ahhh… ouch…”

Icepocca: ナミジロウ ハ ドコ ダ!!
Namijirō wa doko da!!
 (name) as for where is
 “Where's Namijirō?” (PL2)

13

Secretary: 平 取締役、逃げて下さい!!
Hira Torishimariyaku, nigete kudasai!
 (name) director please flee/escape
 “Director Hira, you've got to run away!” (PL3)

- *nigete* is the -te form of *nigeru* (“flee”), and *kudasai* after the -te form of a verb makes it a polite request.

Door Plaque: 取締役 平 並次郎
Torishimariyaku Hira Namijirō
Director Hira Namijirō

14

Hira: なんで 私 が 逃げなきゃならない のか ね?
Nande watashi ga nigenakya naranai no ka ne?
 why I/me (subj.) must flee (explan.-?) (colloq.)
 “Why should I have to run away?” (PL2)

- *nigenakya naranai* is a contraction of *nigenakereba naranai*, a “must/have to” form of *nigeru* (“flee”).
- asking questions with *no ka ne* is mostly reserved for superiors speaking to subordinates.

Secretary: 「氷のポッカ」と言われるアイスボッカ氏ですよ。
“Kōri no Pokka” to iwareru Aisupokka-shi desu yo.
 ice of (brand name) (quote) is called (name-title) is (emph.)
 “It's Mr. Icepocca, the man they call the ‘Icy Pokka’!” (PL3)

- *kōri* = “ice,” and *no* makes it a modifier for *Pokka*, which is the name of a popular line of canned coffee drinks available chilled or heated in vending machines throughout Japan. Icepocca's name is a play on the name of former Chrysler Chairman Lee Iacocca and this brand name.
- *iwareru* is the passive form of *iu* (“say”) → “is said to be/is called.”
- *-shi* is a formal title similar to *-san* (“Mr./Ms.”), but unlike *-san* it is used only for referring to a third person, not for addressing one's listener, and it is used only rarely for women.
- *yo* is an informal particle often used to emphasize information the speaker thinks the listener doesn't know or is neglecting to consider. It tends to assert the speaker's authority quite strongly, so it needs to be used with care when speaking with superiors. Here the secretary apparently considers the situation urgent enough to justify it.

15

Secretary: 平 取締役 の 名 を 叫んでいました。
Hira Torishimariyaku no na o sakende imashita.
 (name) director of name (obj.) was shouting
 “He was shouting your name.” (PL3)

きっと 昨夜 の 応対 を まだ 怒ってるんです わ。
Kitto sakuya no otai o mada okotteru n desu wa.
 probably/undoubtedly last night of reception/treatment (obj.) still is angry (explan.) (fem. emph.)
 “He must still be angry about how you treated him last night.” (PL3)

今度 こそ 大ケガ させられます わよ!
Kondo koso ō-kega saseraremasu wa yo!
 this time (emph.) great injury will be made to do (fem. emph.)
 “This time, for sure, you will be made to get badly hurt.”
 “This time you'll get seriously hurt!” (PL3)

- *sakende imashita* is the PL3 past form of *sakende iru* (“is shouting”), from *sakebu* (“shout”).
- *kitto* can range in meaning from a wishful or not very confident “probably” to a “surely/certainly/undoubtedly” spoken with a high degree of confidence, but it stops short of absolute sureness → “he must be ~.”
- *otai* is a noun referring to how one person “receives/treats/deals with” another.
- *okotteru* is a contraction of *okotte iru* (“is angry”), from *okoru* (“become angry”).
- *ō-* is a prefix meaning “great/large,” and *kega* = “injury,” so *ō-kega* = “great injury”; *ō-kega (o) suru* is its verb form: “be badly/seriously injured” → *ō-kega saseru* = “cause (someone) to be badly injured” → *ō-kega saserareru* = “be caused (by someone) to be badly injured” → *ō-kega saseraremasu* = PL3 form for the same meaning.



16	Hira: 何 だ、アイスボッカ 会長 が 来られた んですか。 <i>Nan da, Aisupokka Kaichō ga korareta n desu ka.</i> what is (name) chairman (subj.) came (explan.-?) “Oh, is that all? Mr. Icepocca’s here?” (PL3)	• <i>nan da</i> at the beginning of a sentence implies that something is not as good or bad as was expected, so it can express belittlement, disappointment, or relief, depending on the context. Here it shows that Hira thinks his secretary is getting worked up over nothing.
17	Sound FX: ル ル ルッ <i>Ru ru ru!</i> Burrrr! (sound of phone ringing)	• <i>korareta</i> is the past form of <i>korareru</i> , a PL4 honorific form of <i>kuru</i> (“come”).
18	Hira: ハイ、 平… あっ、 片梨 常務! <i>Hai, Hira... A!, Katanashi Jōmu!</i> yes (name) (interj.) (name) managing director “Hello, Hira speak—... Oh, Mr. Katanashi!” (PL3)	• <i>hai</i> , literally “yes,” serves as a “hello” when answering the phone. He starts to say <i>Hira desu ga</i> (lit. “I am Hira but” → “Hira speaking”), the standard way of identifying oneself in such situations, but as the next panel shows, Katanashi impatiently cuts him off.
		• <i>jōmu</i> is short for <i>jōmu torishimariyaku</i> (“managing director”), so <i>Katanashi Jōmu</i> is literally “Managing Director Katanashi,” but an English speaker in this situation is more likely to say “Mr. Katanashi.” Especially in corporate contexts, Japanese commonly use a name plus a specific title in situations where English speakers would use just the title, or use a simple “Mr./Ms.” with the name.
19	Katanashi: すぐ 20F の 応接室 へ 来い!! <i>Sugu nijū-efu no ōsetsu-shitsu e koi!</i> immediately 20th floor on reception room to come “Come immediately to the reception room on 20!” “Get up to the reception room on 20 at once!” (PL2)	• <i>koi</i> is the abrupt command form of <i>kuru</i> (“come”).
		• 20F is also commonly read “nijukkai.”
20	Katanashi: 貴様、 昨夜 アイスボッカ に どういう 応対 を し た んだ! <i>Kisama, sakuya Aisupokka ni dō iu ōtai o shita n da?</i> you last night (name) to what kind of reception/treatment (obj.) did (explan.) “What the hell did you do to Icepocca last night, you twit?” (PL1-2)	• <i>kisama</i> (“noble” plus the honorific title <i>sama</i>) once was a very polite word for “you,” but now it’s used as a counterpart to the rough/informal masculine word for “I/me,” <i>ore</i> . In a fight or other contentious situation, <i>kisama</i> has the feeling of “you S.O.B.”
		• <i>shita</i> is the plain/abrupt past form of <i>suru</i> (“do”), so <i>dō iu ōtai o shita</i> is literally “did what kind of reception/treatment?” → “how did you treat (him)?/what did you do (to him)?”
		• <i>n da</i> roughly demands an explanation. Asking a question with <i>n da</i> is masculine.
21	Hira: は? <i>Ha?</i> (interj.) “Excuse me?” (PL2)	• <i>ha?</i> with the intonation of a question is an interjection like <i>e?</i> (“huh?/what?”), but it’s more formal and polite so it feels closer to “excuse me?” in English.
22	Hira: アイスボッカ 会長 が… 分かりました、 すぐ 参ります。 <i>Aisupokka Kaichō ga... Wakarimashita. Sugu mairimasu.</i> (name) chairman (subj.) understood immediately will go/come “Mr. Icepocca... I see. I’ll be there right away.” (PL4)	• <i>wakarimashita</i> is the PL3 past form of <i>wakaru</i> , “come to know/understand.” The past form of the word is often used in response to commands or instructions, to state that one understands what one is supposed to do and will do it: “OK/all right/I will do as you say.”
		• <i>mairimasu</i> is the PL3 form of <i>mairu</i> , a PL4 humble verb the non-past forms of which can mean either “go” or “come,” depending on the context.
23	Secretary: これだけ 言っても 行く わけ です か!! <i>Kore dake itte mo iku wake desu ka?</i> this only even though (I) say will go situation is (?) “Is the situation that you will go even though I’ve warned you this much?” “You’re going in spite of all my warnings?” (PL3)	• <i>kore dake</i> looks like “only this,” but its idiomatic meaning is “this much/many”—often, as here, implying that the amount or number is a lot.
		• <i>itte mo</i> is a conditional (“even if/though”) form of <i>iu</i> (“say”).
		• ~ <i>wake desu ka</i> asks for an explanation of the situation—literally meaning “is the situation that ~?” and often feeling like “do you mean to say that ~?”



24

Hira: アイスポッカ 会長 は いい 人 だ よ。
 Aisupokka Kaichō wa ii hito da yo.
 (name) chairman as for good person is (emph.)
 "Mr. Icepocca is a good man." (PL2)

25

Secretary: ダメ だ こりや! 面倒みきれない わ、 もう...
 (thinking) Dame da, korya! Mendō mikirenai wa, mō!
 no good is as for this can't fully care for (fem.) (exasperation)
It's no use. I give up! (PL2)

- *korya* is a contraction of *kore wa* ("as for this"). The syntax is inverted; normal order would be *korya dame da*.
- *mendō* means "care/attention," and its verb form is *mendō (o) miru* ("care for/look out for/attend to [someone]"). *Mikirenai* is the stem of *miru* plus the negative potential ("cannot") form of the verb suffix *-kiru*, which means "(do the action) completely/thoroughly/to the end." *Mendō mikirenai* is an idiomatic expression with the feeling here of "He is hopeless/I give up/I can't keep up with him."
- *mō*, literally "now/already," is sometimes used as an interjection expressing exasperation/frustration/disgust.

26

Arai: 何 を しとる んだ、 社長 の ヤツ は?
 Nani o shitoru n da, shachō no yatsu wa?
 what (obj.) is doing (explan.) co. president = guy/fellow as for
 "What's that fool president doing?" (PL2)

Arai: 弱腰 の 日本 政府 と 同じように 土下座 外交 しとる のか?
 Yowagoshi no Nihon seifu to onaji yō ni dogeza gaikō shitoru no ka?
 weak-willed = Japanese government with in same manner kneeling/prostration diplomacy is doing (explan.-?)
 "Is he attempting kowtow diplomacy, just like our spineless government?" (PL2)

Executive 3: 会長、 社長 は 実に 情けない 姿 です なあ。

Kaichō, shachō wa jitsu ni nasakenai sugata desu na.
 chairman, co. pres. as for truly pitiful/pathetic figure is (colloq. emph.)
 "The president certainly presents a pathetic figure, doesn't he, sir?" (PL3)

- *shitoru* is a contraction of *shite oru*, equivalent to *shite iru* ("is doing"), from *suru* ("do").
- *yatsu* is an informal/ slang word for "guy/fellow"; *no yatsu* after a name or title has a belittling feeling, so *shachō no yatsu* is essentially like saying "the president, that idiot" or "that fool president." The syntax is inverted; normal order would be *shachō no yatsu wa nani o shitoru n da*?
- *yowagoshi* is from *yowai* ("weak") and *koshi*, which refers to the rear midsection of a person's body, roughly from a little above the waist down to the hips.
- *onaji* means "the same," and the preceding *to* marks what the subject is being compared with; *onaji yō ni* = "in the same manner (as)."
- *dogeza* refers to kneeling and bowing to the ground in worshipful respect or submission.
- here the executive's use of *kaichō* is like saying "sir" or addressing Arai by name.

Computer • Corner

(continued from page 27)

the contents in Japanese ("biiru," "wain," "on za rokku," etc.) *Berlitz Live! Japanese* also rates high in interactivity—you can easily jump from topic to topic, repeat lessons or phrases, and, if your computer has a microphone, participate in dialogue situations. However, there are some exercises involving complex kanji (a street sign recognition drill, for example) that will probably be useless to this disc's beginner audience.

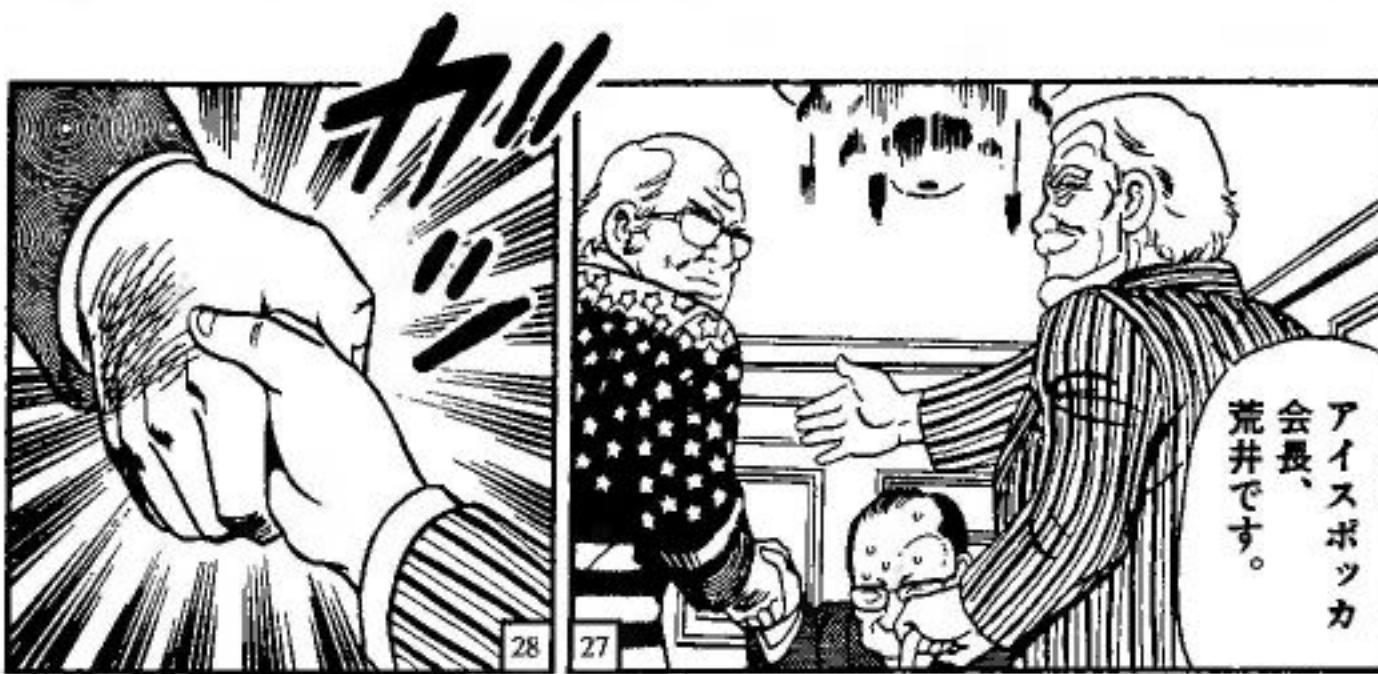
Nevertheless, as a very basic, user-friendly introduction to the Japanese language and way of life, *Berlitz Live! Japanese* is recommended pre-flight viewing.

DESTINATION JAPAN

This title (not a CD-ROM, but a software program for Win-

dows) was still undergoing revisions when this issue went to press and therefore was not available for review, but it deserves mention as a unique new product for executive travelers. Billed by its publishers as "the most comprehensive electronic reference book on Japan," the program covers hundreds of topics, mostly business-related, including detailed profiles of over 600 companies (including addresses, phone and fax numbers) and 40 industries; an exhaustive list of hotels and restaurants around the country; and detailed travel and communications information.

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27

Arai: アイスボッカ 会長、荒井 です。
Aisupokka Kaichō, Arai desu.
 (name) chairman (name) am

“(Hello,) Mr. Icepocca, I’m Mr. Arai.” (PL3)

- indications are that they've met before, so Arai is not so much introducing himself as he is refreshing Icepocca's memory of his name.

28

FX: ガッ
Gal!
 (effect of powerful grip)

29

Arai: ホホウ!! ホホウ!!
Hohō! Hohō!

“Oh-hohh! Oh-hohh!” (interjections of pain)

Executive 3: オ、 オヤジさん!!
O- oyaji-san!
 (stammer) master/boss-(hon.)

“B- boss!!” (PL3)

Saotome: ハー!! ハー!! ハー!!
Ha- ha- ha-

“Ahh! Ahh! Ahh!” (cross between interjection of pain and trying to recover his breath)

- *oyaji-san* (literally “Dad”) is an informal and affectionate way of addressing one's boss. In a corporate setting it is used by those in a tightly-knit group with a strong leader, and not by subordinates in general.

30

Hira: アイスボッカ 会長!
Aisupokka Kaichō!

“Chairman!” (PL3)

Travel Tips

(continued from page 21)

ken. Thousands of people head here in mid-August for a few days of serious music and fun. For information, contact Kodo Village (tel 0259-86-3630; fax 0259-86-3631).

• Mt. Aso in Kyushu, a hot spring city/resort like Beppu. Go to at least one nice hot spring (*onsen*).

• There are so many “ropeways” to mountaintops, it's easy to take a walk along a mountain ridge. To get away from it all but be back the same day, I like Aoyama Shiki-no-Sato Kōen in Mie-ken, in front of the Higashi-Aoyama station.

• I would recommend the Aizu area. Please visit the www server <http://www.u-aizu.ac.jp>. In the brochure you will find some illustrations.

• Of the numerous *onsen* (hot springs) I've had the pleasure of soaking in, Ginzan Onsen is definitely at the top of the list. The mistress at the Fujiya Ryokan is an American, Jeanie Fuji, who will kindly let you take a dip in the afternoon even if you don't plan to stay over. It's off the beaten path: a direct bus costing ¥1,510 leaves Yamagata station daily at 1:22 and arrives at Ginzan at 3:25. Perfect for an overnight excursion.

• Contrary to popular belief, it is possible to afford a day at a sumo arena. For ¥2,000 you can pick up *tojitsu-ken*, tickets sold on the day of the competition. The drawback is that the seats are in the very last row of the stadium. Die-hard fans start lining up hours before the tickets go on sale.

Miscellaneous:

- Remember to drop the first 0 in Japanese phone numbers when dialing from the US.
- *Japan—A Travel Survival Kit* (Lonely Planet) lists cheap places, but they're not clean or pretty, just cheap.
- I used the Lonely Planet guide and found it to be excellent.
- You'll find a lot of reliable information in the book *Japan Inside Out* by Jay & Sumi Gluck. Lots of information for low-cost and interesting places to stay, things to do, places to eat.
- Baedeker's Tokyo book and Fodor's Japan book provided me with the best information on how to get from place to place.
- If there is some kind of tourist attraction nearby, even small towns seem to have a map or brochure available in English. Look for

an information office in or around the town's main train station.

• If you have a large suitcase, there are services that will transport your bag to your hotel (or to a residence) cheaply. It costs about ¥2,000 per bag, but the charge varies according to distance and weight. This is especially convenient going to and from the airport.

• Contact your city hall to see if your town has a sister city in Japan. Many Japanese cities give special treatment to folks from their sister cities.

• As restaurants do not usually provide napkins and paper towels are a scarce commodity in restrooms, always carry a handkerchief. Also, packages of pocket tissues are indispensable since public restrooms usually lack toilet paper.

• Make sure your map lists the places in kanji as well as romaji. Otherwise you can't read signs.

• If you're going to spend more than a couple of days in Tokyo, get the *Tokyo Metropolitan Area Rail & Road Atlas* (\$15 from Kodansha America, Inc.). It lists everything in both English and Japanese.



31

Icepocca: オオッ!! ナミジロウ 大丈夫 デス カ?!

O!, *Namijirō*, *Daijōbu* *desu* *ka?*
(exclam.) (name) all right/OK is/are (?)

“Ahh, Namijirō! Are you OK?” (PL3)

- *daijōbu* means “all right/OK” in the sense of “no cause for concern.” Using it as a question implies there is cause for concern: “Is it OK?/Is it safe?/Are you all right?”

32

Icepocca: ハロルド カラ 聞イタ ヨ...

Harorudo *kara* *kiita* *yo.*
(name) from heard (emph.)

“I heard from Harold.”

“Harold told me (everything).” (PL2)

昨夜 ハ 酔ッテ、 私 ノ 悪イ 痴 ガ 出タ ヨウデス ネ...
Sakuya *wa* *yotte*, *watashi* *no* *warui* *kuse* *ga* *deta* *yō desu* *ne.*
last night as for got drunk-(cause) I/me 's bad habit/tendency (subj.) came out/surfaced it seems (colloq.)

“It seems that I got drunk last night, and I lapsed into a bad habit of mine.” (PL3)

- *kiita* is the plain/abrupt past form of *kiku* (“hear/listen”).
- *yotte* is the *-te* form of *you* (“get drunk/become intoxicated”). The *-te* form is being used here to indicate the cause of what follows.
- *watashi* = “I/me,” and *no* is possessive, so *watashi no* = “my/mine.”
- *yō desu* after a verb means “it seems/appears” the action occurred.

33

Icepocca: 今日 ハ ナミジロウ ニ 謝罪 ニ 来タ ンダ。

Kyō *wa* *Namijirō* *ni* *shazai* *ni* *kita* *nda.*
today as for (name) to apology (purpose) came (explan.)

“Today I came to apologize to you.” (PL2)

本当ニ ゴメンナサイ ネ。
Hontō *ni* *gomen nasai* *ne.*
truly (apology) (colloq.)

“I’m really sorry.” (PL3)

- the first *ni* marks *Namijirō* as the “target” of *shazai* (“apology”), while the second *ni* marks *shazai* as the purpose of *kita* (“came,” from *kuru*, “come”).
- *nda* here quite benignly offers an explanation; it has none of the rough feeling of the questions asked with *n da* above.
- *hontō* = “truth,” and adding *ni* makes it an adverb: “truly/really/genuinely.”
- *gomen nasai*, from the honorific prefix *go-*, *menjiru* (“exempt/ excuse”), and the relatively gentle command suffix *-nasai*, is a common way of expressing an apology, especially among children. Though adults may use it in informal situations when speaking to someone of equal or lower status, they would not use it in a formal situation like this.

34

Icepocca: 社長 ト 会長 ハ 駄怯 ネ! 大事ナ 問題 ヲ アナタ 一人 ニ 任せテ...
Shachā *to* *kaichō* *wa* *hikyō* *ne!* *daiji na* *koto* *o* *anata* *hitori* *ni* *makasete*...
co. pres. and chairman as for cowardly/low (colloq.) important thing/matter (obj.) you alone to leave/entrust-(cause)
“Your president and chairman are cowardly—leaving this important matter to you alone.”

“Your president and chairman are pretty low—sloughing off such an important matter on you alone.” (PL2)

チョット コラシメテヤッタ ヨ!
Chotto *karashimete yatta* *yo!*
a little punished them (emph.)

“I punished them a little.”

“I taught them a little lesson.” (PL2)

- *makasete* is the *-te* form of *makaseru* (“entrust/leave to”). Above, we saw the *-te* form used to indicate the cause of what followed. Here, the syntax is inverted, so the *-te* form indicates why Icepocca said what he did at the beginning of the sentence. In normal Japanese syntax, the cause is stated before the effect, but inversions like this occur quite commonly in colloquial speech.
- *karashimete* is the *-te* form of *korashimeru* (“chastise/punish”), and *yatta* is the plain/abrupt past form of *yaru*, which after the *-te* form of another verb implies the action is/was done either for or to someone else.

35

FX: ぐぐ～

Gugu-
(effect of Hira’s tightening grip)

36

Icepocca: うっ!!

U!
“Urk!” (grunt of pain)



37

FX: ガクッ*Gaku!*

(effect of Icepocca abruptly sinking to his knees)

Icepocca: オオオオ～～!!*Oo-!***“Ahhhhh!!”** (cry of pain)

- in an earlier episode, it was revealed that Hira is an avid rock-climbing enthusiast—hence his extremely strong grip.

38

Hira: まだ 酔っておられる んですか。*Mada yotte orareru n desu ka?*

still is/are drunk (explan.-?)

“Are you still drunk?” (PL4)**Hira:** 私 が 亂暴 を 受ける の は 我慢いたします。*Watashi ga ranbō o ukeru no wa gaman itashimasu.*

I/me (subj.) violence/roughness (obj.) receive (nom.) as for will endure/tolerate

“As for being roughed up myself, that I can endure.” (PL4)

しかしながら、荒井と早乙女はイコール「大徳 自動車」です。

Shikashi-nagara, Arai to Saotome wa ikōru "Daitoku Jidōsha" desu.

but (name) and (name) as for equal Daitoku Auto is

“However, as for Arai and Saotome, they equal Daitoku Auto.”

“However, Arai and Saotome are the very embodiment of Daitoku Auto.” (PL3)

それを 足げにする ような マネ、見過ごすことは できません。

Sore o ashige ni suru yō na mane, misugosu koto wa dekimasen.

that (obj.) kick/mistreat type of behavior overlook/let pass cannot do

“I cannot let pass any behavior that is an affront to them.” (PL3)

- yotte orareru* is a PL4 honorific form of *yotte iru* ("is drunk/intoxicated"), from *you* ("become drunk").
- ranbō* refers to "violence/roughness/rowdiness," and *ranbō o ukeru* (lit. "receive violence") means "be roughed up/knocked around."
- no* is a "nominalizer" that makes the complete thought/sentence before it ("I receive violence/am roughed up") act as a single noun, and *wa* marks that noun as the topic: "As for my being roughed up, . . ."
- gaman* = "forbearance" and *gaman itashimasu* is the PL4 humble form of the verb *gaman suru* ("forebear/endure/tolerate").
- shikashi-nagara* can be thought of simply as a fancy *shikashi* ("but"). *Shikashi* by itself sounds quite formal, and *shikashi-nagara* sounds even more so.
- ikōru* is the katakana rendering of English "equal"; *ikōru ~ desu* = "is/are equal to ~."
- ashige ni suru*, literally "kick/give (someone) a kick," implies "scorn/spurn/mistreat/harm."
- mane*, when used as "behavior," always refers to bad or unacceptable behavior. It can also mean "imitation/mimicry."
- after a verb, *yō na mane* means "behavior of the type that/in the nature of ~." The particle *o*, to mark this as the direct object of *misugosu*, has been omitted.
- koto wa dekimasen* (the PL3 form of *koto wa dekinai*) after the plain, non-past form of a verb makes a negative potential ("cannot"), so *misugosu koto wa dekimasen* means "cannot overlook/let pass."

39

Icepocca: 悪カッタ、ナミジロウ。 ゴメンチャイ。*Warukatta. Namijirō. Gomenchai.*

was bad (name) (apology)

“I shouldn’t have, Namijirō. So sorry.” (PL2)

- warukatta* is the plain/abrupt past form of *warui* ("bad"); *warui* and *warukatta* are both used to apologize informally: "it is/was bad of me" → "sorry/forgive me/I shouldn’t have done it."
- gomenchai* is a "cute" version of *gomen nasai*, often used by comedians and clown-types.



40

FX: パッ
Pa!
(effect of letting go)

41

Hira: どーも すいません ねえ。 バカ力な もんで...
Dōmo suimasen ne. Bakajikara na mon de.
(emph.) (apology) (colloq.) enormous strength (explan.)
“Sorry about that. You see, I have this tremendous strength.” (PL3)

- *suimasen* is a colloquial *sumimasen*, which can mean either “sorry/excuse me” or “thank you” depending on the context.
- *baka* is more familiar for its meaning of “fool/idiot” or “foolish/idiotic,” but as a prefix to adjectives and descriptive nouns it often means “ridiculous(lly)/enormous(lly)/excessive(lly).”
- *mon(o) de* is the *-te* form of *mono da*, an explanatory form essentially like “it’s because ~”; as noted above, *-te* forms are often used to indicate a cause or reason for what follows in the sentence, but in this case the explanation is for what has just happened in the scene. Just as explanatory *no* becomes *na no* after nouns, *mono de* becomes *na mono de* when it follows a noun.

42

Icepocca: ナミジロウ、モウ 部品 買ッテクレ ト セコイ コト ハ 言ワヌ。
Namijirō, mō buhin katte kure to sekoi koto wa iwanu.
(name) now/already parts buy-(request) (quote) petty/small-minded thing as for won't say
“Namijirō, I won’t say a petty thing like ‘Buy (our) parts’ anymore.”

“Namijirō, I won’t pester you to buy our parts anymore.” (PL2)

堂々ト 高品質 ノ 車 デ 勝負スル ゾ!
Dōdō to kō-hinshitsu no kuruma de shōbu suru zo!
in dignified manner high quality of cars with will compete (emph.)

“We’ll compete fair and square by producing high-quality cars.” (PL2)

- *mō* is literally “now/already,” but when followed by a negative it implies “no longer ~/not ~ anymore.”
- *katte* is the *-te* form of *kau* (“buy”), and *kure* after the *-te* form of a verb makes a relatively gentle command or abrupt request.
- *iwanu* is a classical Japanese equivalent of *iwanai* (“not say”), negative of *iu* (“say”). ~ *to wa iwanu/iwanai* makes the expression “I won’t say/ask ~,” where the blank is filled with the specific content of the statement (usually a command or request of some kind); ~ *kato wa iwanu/iwanai* makes essentially the same expression when the blank is filled with an adjective describing the general nature of the statement. When the two are combined, they must be in the order seen here, with the specific content coming first.
- *shōbu*, written with kanji meaning “win” and “lose,” is a word for “match/game/contest”; *shōbu (o) suru* is its verb form: “vie/compete.”
- *zo* is a rough, masculine particle for emphasis.

43

Hira: 先ほど 資料 を 見ました が、 衰えている と いわれる 米国 の ビッグ3 は
Sakihodo shiryō o mimashita ga, otoroete iru to iwareru Beikoku no biggu surii wa
a while ago data (obj.) looked at but/and be enfeebled/in decline (quote) is said US of big 3 as for
着々と リストラ (立て直し) を 進め、 回復している ようです ね。
chakuchaku to risutora (tatenaoshi) o susume, kaifuku shite iru yō desu ne.
steadily/step by step restructuring rebuilding (obj.) push forward-and are recovering seems/appears that (colloq.)
“I was looking at some data a little bit ago, and it would appear that the American Big Three, so long said to be in decline, have been steadily moving ahead with restructuring and are beginning to recover (their former vitality).” (PL2)

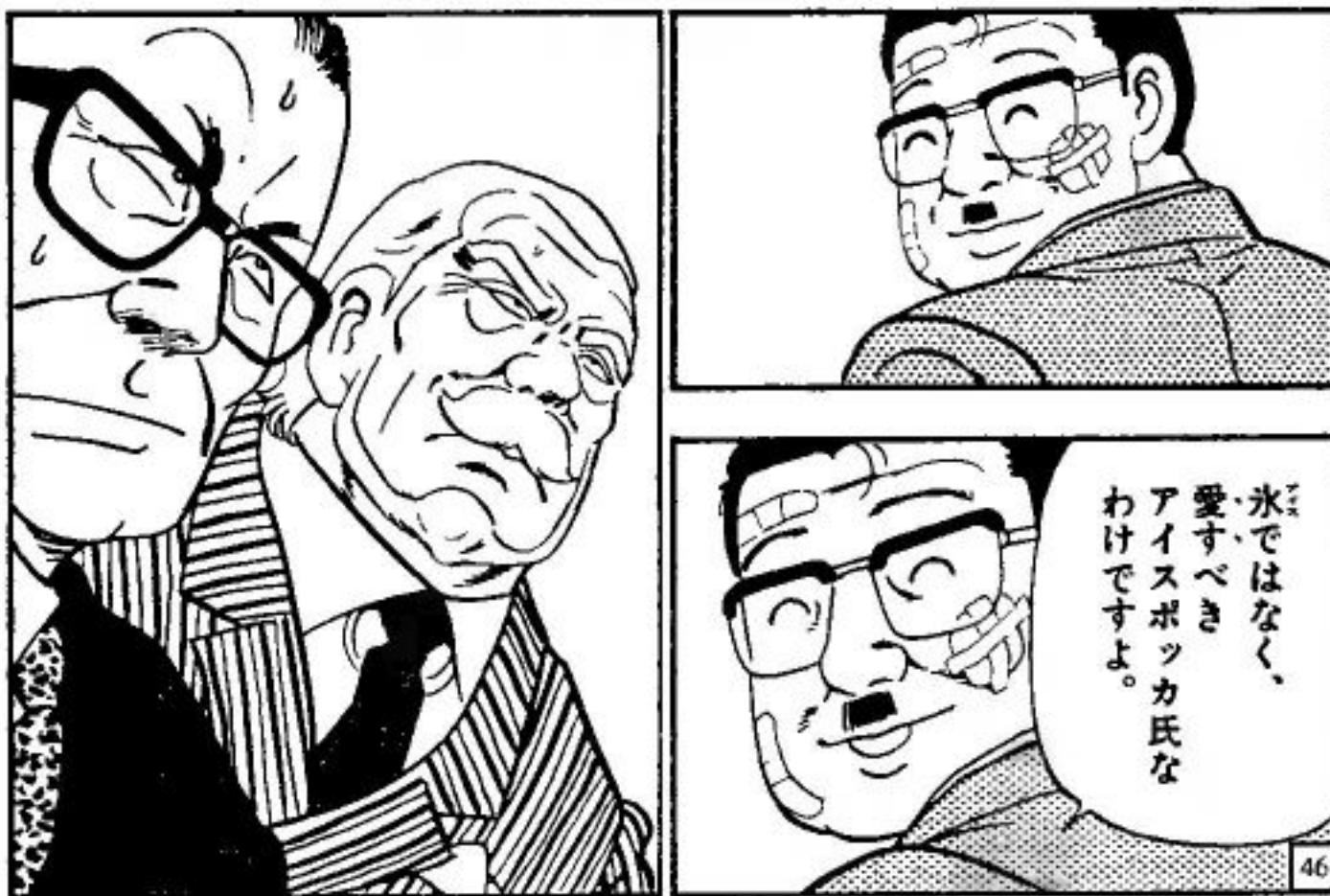
- *shiryō* refers to research materials and information resources of various kinds, including economic indicators and other business data.
- *mimashita* is the PL3 past form of *miru* (“look at”).
- *otoroete iru* is from *otoroeru* (“weaken/decline”).
- *iwareru* is the passive form of *iu* (“say”). *Otoroete iru to iwareru* is a complete thought/sentence (“[they] are spoken of as being weakened”) modifying *Beikoku no biggu surii* (“the American Big Three”).
- *risutora* is shortened from *risutorakucharingu*, the cumbersome katakana rendering of English “restructuring.” *Tatenaoshi* is provided as the Japanese equivalent for readers unfamiliar with the katakana term.
- *susume* is the stem form of *susumeru* (“press ahead/move forward with”). The stem is used here as a continuing form, so it serves essentially like a conjunction: “move forward and...”
- *kaifuku* means “recovery,” and *kaifuku shite iru* is from the verb *kaifuku suru* (“recover”).

44

Icepocca: ナミジロウ、ユー ハ サムライ ネ。
Namijirō, yū wa samurai ne.
(name) you as for samurai (colloq.)
“Namijirō, you are a samurai.” (PL2)

Icepocca: シー ュー アゲイン!
Shii yū agein!
“See you again!” (PL2)

- although not accepted as standard Japanese, plugging the English “you” into a Japanese sentence is sometimes done by young people today.



45

Sound FX: ポカーン
Poka-n
 (effect of open-mouthed astonishment)

46

Hira: 氷ではなく、愛すべきアイスボッカ氏なわけですよ。
Aisu de wa naku, aishubeki Aisupokka-shi na wake desu yo.
 ice is not-and lovable (name-title) (explan.) (emph.)
 "Rather than being icy—he's the lovable Mr. Icepocca." (PL3)
"You see, he's a lovable guy—not icy at all." (PL3)

- ~ *de wa naku* is a shortened ~ *de wa nakute*, a continuing form of ~ *de wa nai* ("is not ~"). It implies "instead of/rather than/far from being ~," and the sentence continues with an alternative description.
- the verb suffix *-beki* can variously mean "can/should/must"; *aishubeki* = "can love" → "lovable." As we have seen him do before, Hira is punning—in this case on *aishubeki* and *aisu*, the katakana rendering of English "ice."
- ~ *wake desu* is used in making explanations: "the situation is that ~." It becomes ~ *na wake desu* when following a noun.

47

Hira: 社長、それに会長、彼らの本音は
Shachō, sore ni kaichō, kare-ra no honne wa
 co. pres. and chairman their true desire as for
 アメ車やその部品を買ってくれということじゃないんですよ。
Amesha yo sono buhin o kattre kure to iu koto ja nai n desu yo.
 American cars and of that parts (obj.) buy-(request) (quote) say thing/matter is not (explan.) (emph.)
 "Mr. President, and Mr. Chairman, as for their true desire, it is not that they're saying 'Buy American cars and car parts.'"

"Mr. President, Mr. Chairman, what they really want is not for us to buy American cars and car parts." (PL2)

- kare* = "he," and *-ra* makes it plural → "they." *No* is possessive, so *kare-ra no* = "their."
- hone* = "true intention/motive/desire/colors."
- Amesha* is a contraction of *Amerika-sha* (アメリカ車)—"American cars."
- ya* means "and" between two or more items in a list.
- to iu koto* is often used in making explanations and does not necessarily imply a literal quote. *Ja nai* is a contraction of *de wa nai* ("is not"), so ~ *to iu koto ja nai* = "it's not that (they say/mean) ~."

Letters

(continued from page 4)

each other's attempts to achieve intercultural understanding. Would that the reviewer had caught the spirit!

As a reality check, we offer a second opinion from among the book's many appreciative reviews. Sociology Professor Mariko Y. Rynn writes in the prestigious library review journal *CHOICE*: "This book is more successful than others in introducing the real Japanese people, particularly the youth, their lives, ideas, and hopes. . . . Not only is this book refreshingly candid, it is also absolutely engaging. Most highly recommended to anyone hoping to understand, or having to deal with, Japan today or in the future."

Dorothy Rile
 Editor

PLYMPTON PRESS INTERNATIONAL

[Plympton Press is the publisher of Rising Sons and Daughters. -Ed.]

Reviewer Ginny Skord Waters replies: *It's always gratifying to know that some people out there read these reviews, even if they don't agree with the conclusions, but this is the first time I've seen a publisher publicly bristle at an unfavorable review. To respond to the smaller quibbles: First, sic or an explanatory footnote would have been very helpful. Second, I'm not mocking the guy's English: my point was that the book has the (quite unintentional) effect of doing precisely that. Finally, the problem is not Wardell's lack of Japanese language ability, but that he really didn't seem to know what was going on most of the time. This doesn't make for particularly*

scintillating reading. As for the other egregious errors in fact and interpretation, the CHOICE review said it best: "The book is as true as the author's memory, aided by his diary entries, could make it."

I suspect that much of the praise the book has received can be attributed to the relative youth of the author. For the record, let it be noted that young Wardell deserves all due credit for his accomplishments. Still, I stand by my assessment. No doubt the author himself will wince at the book once he matures as a writer.





48

Hira: もう これ 以上、アメリカでは 日本車 を 卖ってくれるな と 言う こと です。
Mō kore ijō, Amerika de wa Nihon-sha o utte kureru na to iu koto desu.
 now/already this more than America in as for Japanese cars (obj.) sell-(neg. req.) (quote) say thing is
 "It's that they want us not to sell any more Japanese cars than this in America."

"They just want us not to sell any more Japanese cars in America than we already are." (PL3)

Hira: なぜ 日本 は 良い 製品 を 安く 造る こと が できる の か?
Naze Nihon wa ii seihin o yasuku tsukuru koto ga dekiru no ka?
 why Japan as for good products (obj.) cheaply can make/build (explan.?)

"Why is it that Japan is able to make good products cheaply?" (PL2)

- *tte* is the *-te* form of *uru* ("sell"), and *kureru* after the *-te* form of a verb implies the action is done to the subject/speaker or for his benefit. In this case the *na* makes it a negative command, so *tte kureru na* = "don't sell to us."
- *to iu koto desu* is the affirmative counterpart of *to iu koto ja nai*, above, completing a parallel pair of statements: "It's not that ~. It's that ~."
- *yasuku* is the adverb form of the adjective *yasui* ("cheap/inexpensive").
- *koto ga dekiru* after the plain non-past form of a verb makes a potential ("can/be able to") form: *tsukuru koto ga dekiru* = "is able to make."
- *no ka* makes a question that seeks an explanation: *naze ~ no ka* = "why is it that ~?"

49

Hira: それ は、 價格 設定 の 仕方 が 違う から です。
Sore wa, kakaku settei no shikata ga chigau kara desu.
 that as for price setting of method (subj.) is different because is
"It's because our method of setting prices is different." (PL2)

アメリカ の よう に 社会的 コスト、 利益 を
Amerika no yō ni shakai-teki kosuto, rieki o
 America like social cost, profit/benefit (obj.)
 ちゃんと 反映させた 「価格」 で 市場競争すべき なん です。
chan-to han'ei saseta "kakaku" de shijō kyōsō subeki na n desu.
 duly/full made to reflect price at/with should compete in the market (explan.)

"We should compete in the marketplace at prices that fully reflect social costs and benefits, as American companies do." (PL2)

- *settei* is a noun that means "establishing/fixing/setting."
- *~ no yō ni* = "like ~"
- *shakai* = "society," and *-teki* is a suffix meaning "relating to," so *shakai-teki* = "social."
- *han'ei* = "reflection," and *han'ei saseta* is the past causative form of *han'ei suru* ("reflect") → "made to reflect." *Shakai-teki kosuto, rieki o chan-to han'ei saseta* is a complete thought/sentence ("[It is] made to fully reflect social costs and benefits") modifying *kakaku* ("price").
- *shijō* = "market" and *kyōsō* = "race/competition," so the combination means "market competition." This can be made into a verb by adding *suru* ("do"). *Subeki* is the stem of *suru* plus the verb ending *-beki (da)*, implying "should/must," so *shijō kyōsō subeki (da)* is literally "should do market competition" → "should compete in the market."
- the *na* after *-beki* is actually a form of *da/desu* ("is/are"). A verb ending in *-beki* can modify a noun directly (see *aisubeki Aisupokka*, above), but in other uses it is followed by a form of *da/desu*.
- he ends with *n desu* because he's making an explanation.

50

Hira: 世界中 を 日本の 車 で 埋めつくす おつもり ですか?
Sekai-jū o Nihon no kuruma de umetsukusu o-tsumori desu ka?
 whole world (obj.) Japanese cars with completely cover (hon.)-intent is it?
 "Is it your intention to completely cover the whole world with Japanese cars?"
"Do you intend to cover the entire world with Japanese cars?" (PL4)

Hira: 一 体、 ど こ ま で も う け ば 気 が す む ん で し ょ う ...
Ittai, doko made mōkereba ki ga sumu n deshō...
 (emph.) where as far as if/when profit will be content/satisfied (explan.) I wonder
 "When you have profited how much, will you be satisfied, I wonder?"
"Just how far do our profits have to rise before you'll be satisfied?" (PL3)

- *-jū* is a suffix meaning "throughout," so *sekai-jū* = "throughout the world."
- *umetsukusu* is the stem form of *umeru* ("fill in/cover") plus the suffix *-tsukusu* ("do completely") → "completely fill in/cover."
- *sekai-jū o Nihon no kuruma de umetsukusu* is a complete thought/sentence ("completely cover the whole world with Japanese cars") modifying *tsumori* ("intention"). The honorific prefix *o-* used with *tsumori* shows he's specifically questioning his superiors' intentions in this statement.
- *ittai* is an emphaser for question words: "(What) in the world?/(Where) the blazes?"; but it's not always possible to include the effect in a natural English sentence. In this case it emphasizes *dako* ("where").
- *mōkereba* is a conditional "if/when" form of *mōkeru* ("profit").
- *ki ga sumu* (lit. "will/desire is finished") is an idiomatic expression for "be content/satisfied."
- *deshō ka*, or just *deshō* spoken with the intonation of a question, asks "I wonder if/whether ~," or with a question word, "I wonder who/what/how ~?"



51



52



53

51

Saotome: き、貴様へ、それ が 経営 に 携わる 取締役 の 言葉 か?
 Ki- kisama-, Sore ga keiei ni tazusawaru torishimariyaku no kotoba ka?
 (stammer) you that (subj.) corp. admin./management in participate director 's words (?)
 "You blockhead! Are those the words of a director engaged in administering a corporation?!"
 "What kind of nonsense is that for a director of a company to be spouting, you blockhead?!"
 (PL1-2)

Arai: いい モノ を 安く 造って 売る こと の どこ が 悪い?
 Ii mono o yasuku tsukutte uru koto no doko ga warui?
 good things/products (obj.) cheaply build-and sell thing of where (subj.) is bad/wrong
 "What's wrong with building a good product cheaply and selling it?" (PL2)

Katanashi: お前 は どっち の 味方 だ?
 Omae wa dotchi no mikata da?
 you as for which side of ally is/are
 "Whose side are you on?!" (PL2)

- *keiei* refers to the senior management or administration, and in some cases ownership, of a business.
- *tazusawaru* = "participate/have a hand in"; *keiei ni tazusawaru* is a complete thought/sentence ("[he] participates in management") modifying *torishimariyaku* ("director").
- *tsukutte* is the -te form of *tsukuru* ("make/produce"); the -te form is functioning like "and" → *tsukutte uru* = "make and sell."
- *koto* = "thing," but here it has the more abstract sense of "activity/practice." *Ii mono o yasuku tsukutte uru* is a complete thought/sentence modifying *koto*: "the practice of making good products cheaply and selling them."
- *omae* is a relatively rough, masculine word for "you."
- *dotchi* is a colloquial *dochira* ("which direction/side"). The word functions as a noun, so *no* is required for it to modify another noun: *dotchi no mikata* = "ally/friend/supporter of which side."
- asking a question with *da* is masculine and can sound quite rough.

52

Hira: クビ覚悟 の 一 ヒラ取 の ザレ事 と お聞き流し 下さい。
 Kubi kakugo no ichi hiratori no zaregoto to o-kikinagashi kudasai.
 prepared to be fired = one junior director of joke/jest (quote) (hon.)-ignore hearing please
 "Please ignore it as the jesting of a single junior director who is prepared to be fired."
 "Just let it go as the jesting of a junior director who knows his neck is at risk." (PL4)

- *kubi* means "neck," but in the context of employment it refers to getting fired. *Kakugo* refers to one's "readiness/willingness" to accept a negative consequence of some kind. *Kubi kakugo* here functions as a single noun: "the willingness to risk being fired." It's not typically possible to translate *kubi* as "neck" when speaking of firings, but in this case it fits our idiomatic notion of "risking one's neck."
- *hiratori* literally means "flat," and is used to refer to things that are "ordinary/average." *-Tori* is an abbreviation of *torishimariyaku* ("director"), so *hiratori* means "ordinary/plain director," referring to a junior member of the board of directors who has no additional title.
- *no* can represent a variety of relationships between two nouns, but essentially makes the first into a modifier for the second. The first *no* here essentially equates *kubi kakugo* with *ichi hiratori*: "a single plain director who is willing to risk dismissal"; the second *no* is like "of."
- *o-kikinagashi kudasai* is the PL4 equivalent of *kikinagashite kudasai*, a PL3 request form of *kikinagasu*, which implies taking no notice of what one has heard: "ignore hearing/let it go in one ear and out the other."

53

Secretary: 取締役、よくまあ ご無事 で...
 Torishimariyaku, yoku mā go-buji de...
 director well (interj.) (hon.)-without incident/harm is/are
 "It's a relief that you're unharmed, sir." (PL3 implied)

Hira: ねえ... ハハハ。
 Ne... ha ha ha.
 (colloq.) (laugh)
 "Yes, it is, isn't it... Ha ha ha." (PL2)

- *yoku* is the adverb form of *ii/yo!* ("good/fine"). In idiomatic use, it can imply that the speaker is surprised and glad (in this case relieved) because things turned out better than expected.
- *mā* is an interjection that adapts to fit its context; here it emphasizes her surprise.
- *buji*, written with kanji meaning "without incident," is a noun referring to a "safe outcome" or a state of being "unharmed/undamaged."
- *ne* and the more emphatic *ne* are used to express agreement/common feeling with what the other person has said.





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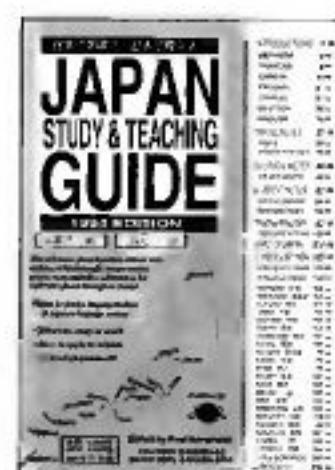
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に

Some particles are so faithful.

Take *e* (^). It marks where someone or something is headed. Whether you're talking about going on a long trip or just going outside, about sending a letter or making a phone call, it marks the destination. Period.

Other particles are so fickle. Take *ni* (に). Every time you turn around it seems to mean something a little different. Or a lot different.

Look in almost any guide to Japanese grammar, and you'll find more entries or examples for *ni* than for any other particle—far more than can usefully fit into a single short column. Here I thought we could start by looking at some of the instances appearing in this issue, and then pick up on other uses in future columns as space permits. Once you know the full range of possibilities, it becomes much easier to grasp from the context which meaning is intended in any given situation. Eventually, you'll find yourself understanding intuitively.

One use of *ni* is to mark the **target** of an action—though when that target is a person, it is perhaps clearer in most cases to speak of him or her as the **recipient** of the action. This is essentially the equivalent of marking the indirect object in English: the person *to whom* the apology is made, the book is read, the picture is shown, the money is given, etc. With passive verbs and in certain other situations, though, *ni* marks the doer instead of the recipient, so you really need to be prepared for it to be either.



Icepocca: *Kyō wa Namijirō ni shazai ni kita n da. Hontō ni gomen nasai ne.* (PL2; PL3)

Shazai is a noun referring to the act of apologizing, and the preceding *ni* marks *Namijirō* as the target/recipient of that action. *Kita* is the plain/abrupt past form of *kuru* ("come"), and the preceding *ni* marks *shazai* as the purpose of his coming.

Another use of *ni* is to mark the **purpose** of coming or going somewhere, so it essentially implies "for the purpose of/in order to" in English. This can almost always be reduced

to a simple "come/go to (do the action)."

In this use, *ni* either follows the *-masu* stem of a verb, or it follows an action noun. An example of the former would be *ayamari ni kita* ("came to apologize," from the verb *ayamaru*, "apologize"). The panel above shows an example of the latter: *shazai ni kita* = "came for the purpose of apologizing" → "came to apologize." (Incidentally, *shazai* sounds quite a bit more formal than *ayamaru*.) Besides the verbs *kuru* ("come") and *iku* ("go"), this use occurs with verbs like *kaeru* ("return home" or "go/come back"), *hairu* ("go/come in" or "enter"), *deru* ("go/come out" or "leave"), and a limited group of verbs that refer to movement from one place to another.

The third *ni* in the above panel indicates the **manner** of an action, so it in effect creates an adverb: *hontō* = "truth/true," and *hontō ni* = "truly," here modifying the apology, *gomen nasai*, to give the meaning "I'm truly sorry." In essence, *ni* makes an adverb out of any noun that can be turned into an adjective by adding *na* (e.g., *reisei ni* and *hen ni* on p. 53, panel 2, and p. 57, panel 4), along with a limited number of other nouns (the above example as well as *ikkyo ni* on p. 63, panel 10).

This *ni* occurs frequently in the expression ~ (no) *yō ni*, literally "in a manner like/in the manner of ~," which in effect turns whatever comes before it—a single noun or an entire clause—into an adverb. See *onaji yō ni* in the last panel on p. 75 and *Amerika no yō ni* in the second panel on p. 87.



Father: *Katai koto wa nuki ni shite, ma, ippai!* (PL2)
Reiko's Boyfriend: *Hā?!* (PL3)

Katai koto wa nuki means "omission of formalities," and *ni* marks that as the desired result of *shite*, the *-te* form of *suru* ("do/make").

In the expressions ~ *ni suru* ("make it ~") and ~ *ni naru* ("become ~"), *ni* often marks the **result** of a decision or change. A noun, or a clause that functions as a noun, comes before the *ni* in this case.

Three of the four uses we see here can be thought of as being held together by a common thread: they mark the "end/ends" of an action in the sense of where the action ends up or what it ends in accomplishing. In many cases it may be more helpful to think of *ni* as marking the **endpoint/destination** of an action rather than its "target"—e.g., in cases like *tana ni oku*, "set on a shelf," or *kuruma ni noru*, "get into a car." (This use overlaps with the use of *e* mentioned at the beginning, but *ni* has a different emphasis and range.) See the last frame on p. 67 for such an example.

From *Calvin and Hobbes*, p. 34

引っ越す	<i>hikkosu</i>	move (house)
必要な	<i>hitsuyō na</i>	necessary
投げ矢銃	<i>nageya-jū</i>	dart gun
離脱する	<i>ridatsu suru</i>	secede/break away (from)
ロードマップ	<i>rōdo mappu</i>	road map
ソリ	<i>sori</i>	sled
遠い	<i>tōi</i>	far/distant
宇宙ヘルメット	<i>uchū-herumetto</i>	space helmet
ずいぶん	<i>zuibun</i>	considerably/extremely

From *Shoe*, p. 36

どくろ	<i>dokuro</i>	skull
ヘルシーな	<i>herushii na</i>	healthy
骨	<i>hone</i>	bone
トレンドイーな	<i>torendii na</i>	trendy
脇	<i>waki</i>	corner/side

From *Basic Japanese*, p. 38

左側	<i>hidarikawa</i>	left side
おこづかい	<i>o-kozukai</i>	allowance
突進する	<i>tosshin suru</i>	rush/charge/dash forward

From *OL Reiko-san*, p. 44

長男	<i>chōnan</i>	firstborn son
かたい	<i>katai</i>	rigid/formal
ぬきにする	<i>nuki ni suru</i>	omit/skip over/dispense with
老後	<i>rōgo</i>	old age
両親	<i>ryōshin</i>	parents
生命保険	<i>seimeい hoken</i>	life insurance
生命線	<i>seimeい-sen</i>	lifeline
悠々と	<i>yūyū to</i>	comfortably
財産	<i>zaisan</i>	property

From *Tanaka-kun*, p. 48

ふり	<i>furi</i>	pretense
万引きする	<i>manbiki suru</i>	shoplift
またがる	<i>matagaru</i>	straddle/sit astride
見張る	<i>miharu</i>	watch/stand guard
整理する	<i>seiri suru</i>	rearrange/put in order
CDプレーヤー	<i>shii-dii purēyā</i>	CD player

From *Living Game*, p. 50

話す	<i>hanasu</i>	speak/talk/discuss
働く	<i>hataraku</i>	work (v.)
上京する	<i>jōkyō suru</i>	going/coming to Tokyo
感じ	<i>kanji</i>	feeling
個人	<i>kojin</i>	(an) individual
まるで	<i>marude</i>	exactly/almost
またぐ	<i>matagu</i>	step over/cross
冷静に	<i>reisei ni</i>	calmly
生活する	<i>seikatsu suru</i>	make a living/get by
仕事	<i>shigoto</i>	work/job
敷居	<i>shikii</i>	threshold/doorsill
頼む	<i>tanomu</i>	ask/request (a favor)
土地	<i>tochi</i>	land/lot
売る	<i>uru</i>	sell
余計な	<i>yokei na</i>	excessive/gratuitous
夕方	<i>yūgata</i>	evening

From *Sarariiman Senka*, p. 60

茶柱	<i>chabashira</i>	tea stem/stalk/twig
引きあげる	<i>hikiageru</i>	draw/pull up
異動	<i>idō</i>	shift/reshuffle/shake-up (n.)
人事	<i>jinji</i>	personnel
降ろす	<i>orosu</i>	lower/put down
退職する	<i>taishoku suru</i>	retire
取り決め	<i>torikime</i>	arrangement/agreement
つぐ	<i>tsugu</i>	pour (into)/fill (with liquid)

From *Torishimariyaku Hira Namijirō*, p. 64

愛すべき	<i>aisubeki</i>	lovable
会う	<i>au</i>	meet with
バラまく	<i>baramaku</i>	scatter/strew (something) about
米国製	<i>Beikoku-sei</i>	American-made
部品	<i>buhin</i>	part(s)
着々と	<i>chakuchaku to</i>	step-by-step/steadily
堂々と	<i>dōdō to</i>	in a dignified manner
土下座	<i>dogeza</i>	kneeling/prostration
外交	<i>gaikō</i>	diplomacy
卑怯	<i>hikyō</i>	cowardly/low
一人	<i>hitori</i>	alone/one person
本音	<i>hone</i>	true desire
自動車	<i>jidōsha</i>	automobile
会長	<i>kaichō</i>	chairman
価格	<i>kakaku</i>	price
ケガ	<i>kega</i>	injury
経理課	<i>keiri-ka</i>	accounting dept./section
きっと	<i>kitto</i>	probably/undoubtedly
高品質	<i>kō-hinshitsu</i>	high quality
氷	<i>kōri</i>	ice
見過ごす	<i>misugosu</i>	overlook/let pass
見受ける	<i>miukeru</i>	take/gauge/judge to be
もうける	<i>mōkeru</i>	profit
情けない	<i>nasakenai</i>	pitiful/pathetic
逃げる	<i>nigeru</i>	flee/escape
握る	<i>nigiru</i>	grasp/grip
怒る	<i>okoru</i>	become angry
応接室	<i>ōsetsu-shitsu</i>	reception room
応対	<i>ōtai</i>	reception/treatment
衰える	<i>otoroeru</i>	weaken/decline
乱暴	<i>ranbō</i>	violence/roughness
廊下	<i>rōka</i>	hallway
叫ぶ	<i>sakebu</i>	shout (v.)
先ほど	<i>sakihodo</i>	a while ago
昨夜	<i>sakuya</i>	last night
政府	<i>seifu</i>	(central) government
せこい	<i>sekoi</i>	petty/small-minded
社長	<i>shachō</i>	company president
謝罪	<i>shazai</i>	apology
資料	<i>shiryō</i>	data
勝負する	<i>shōbu suru</i>	compete
大変	<i>taihen</i>	terrible/serious (situation)
携わる	<i>tazusawaru</i>	participate/have a hand in
埋める	<i>umeru</i>	fill in/cover
悪い癖	<i>warui kuse</i>	bad habit
酔う	<i>you</i>	become drunk
弱腰	<i>yowagoshi</i>	weak-willed
ザレ事	<i>zaregoto</i>	joke/jest

The Vocabulary Summary is taken from material appearing in this issue of *MANGAJIN*. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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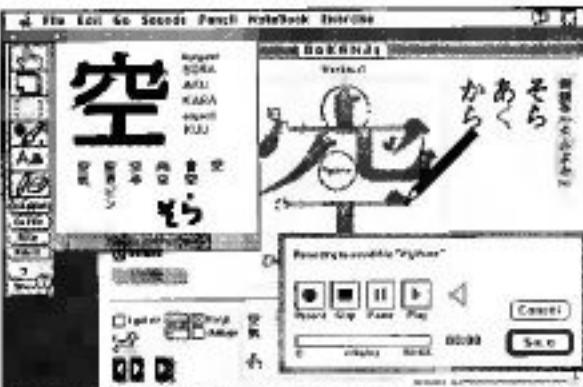
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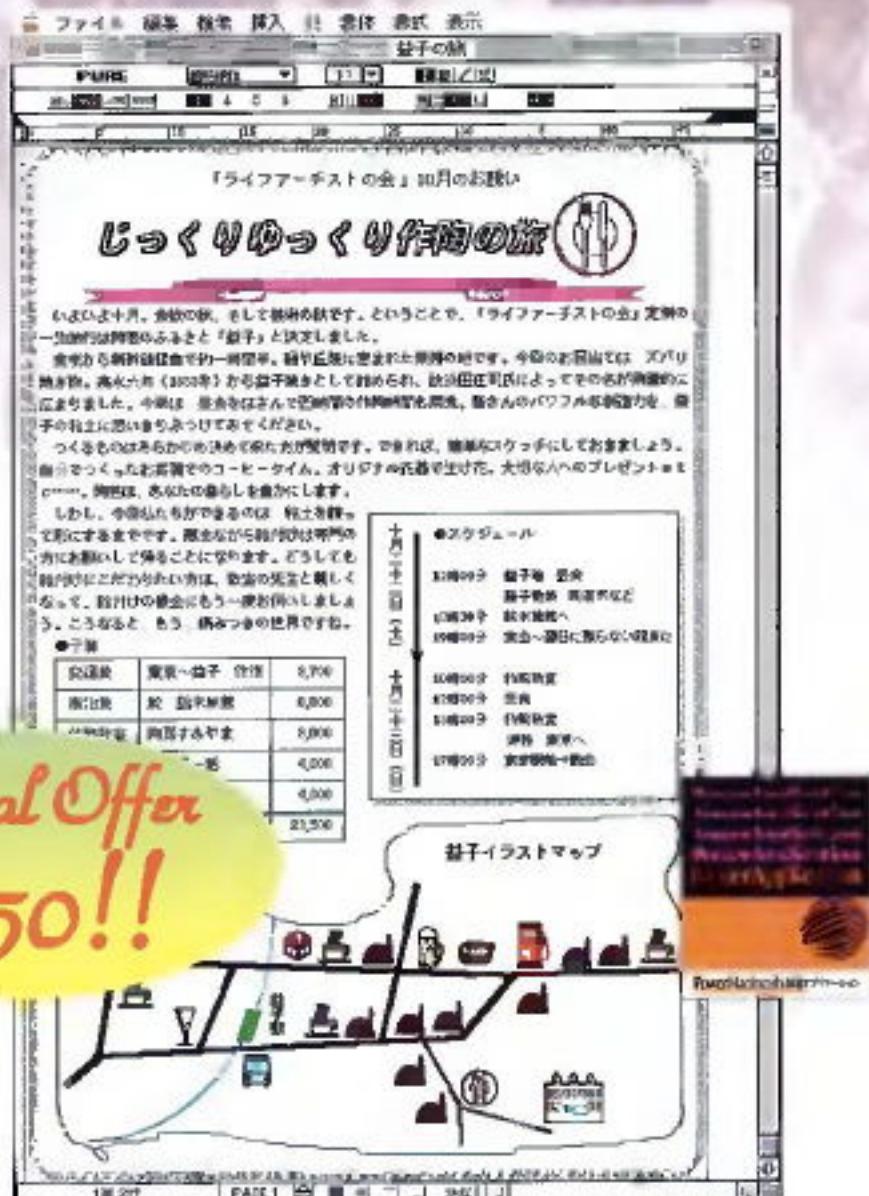
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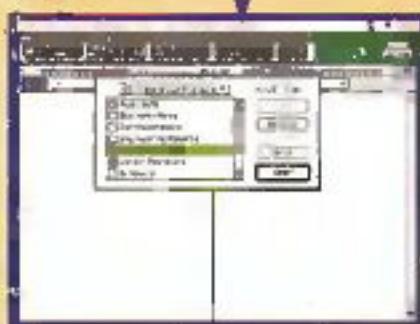


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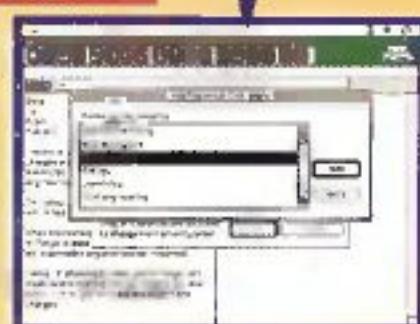
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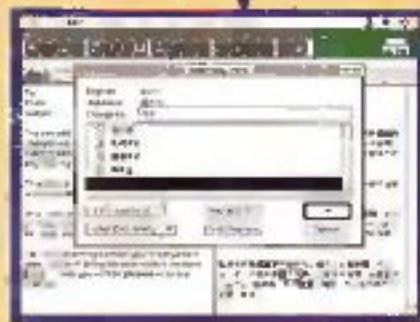
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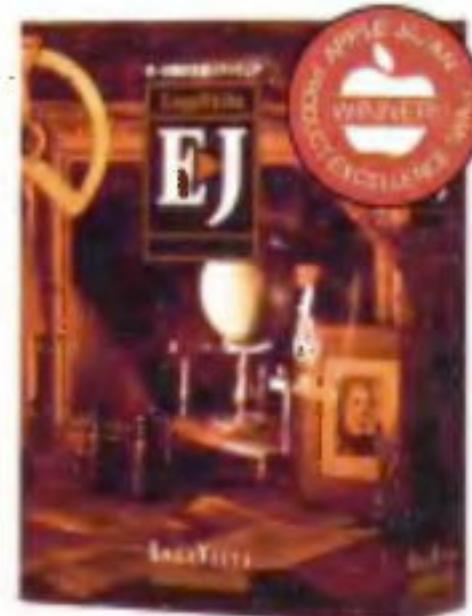
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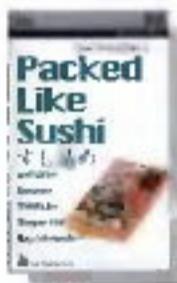
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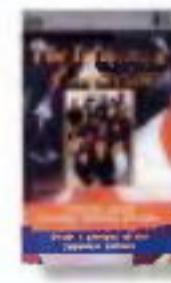
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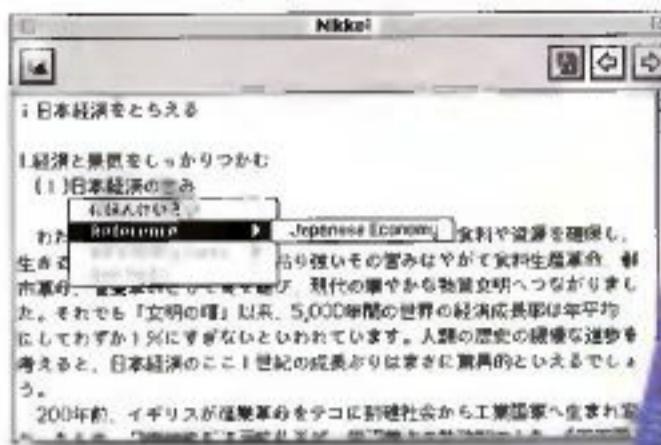
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